

THE NEW YORK MIRROR

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NYM CRINKLE'S FEUILLETON

Is the Vulgar Side of the Drama the Worthy Side?—The Old-Fashioned Theatre-Audience on the East Side of Town and the Plays that the People Can Understand—Rose Coghlan's Manager's Objections to Crinkle's Opinions Answered—A Husband That Wants to Fence Off a Spot of Sunshine—The Quiet Triumph of The Old Homestead—A Pair of Spring Violets.

A terrible thought has taken possession of me: May not the vulgar side of the drama be the worthy side?

By vulgar I do not mean obscene. I only mean the common, universal, elemental—that which moves the great simple mass.

When I compare an audience sitting critically at Jim the Penman, and analyzing all the methods and glorying in the mere technicality of its doing, with an audience at the People's Theatre, rapt, wrought upon by a virile story, their sympathies aroused, their interest centering in the fate of the heroine and not in the fate of the author, I begin to wonder where the play is doing its best work—which is to move the heart, not to excite the judgment.

Where do you suppose the heroism of life resides? You read the papers and you see now and then somebody celebrated for a sudden spur of courage. Somebody makes a dash into the flames; somebody lifts a girl out of the water; somebody endows a library and dies after half a century of selfishness. You read here and there of great endurance, admirable loyalty and melodramatic bravery.

Why, bless your hearts! suppose you dive down on the East-side of the city from the Bowery, and traverse the great, dense middle-life district stretching eastward to the Dry Dock. Two hundred thousand people—a city in itself, of toilers. A city of vulgar homes, let us say—that is, vulgar to Fifth avenue. But how many thousands plod on here from year to year, pinched, wretched, but steady, working six days every week in the year, bringing up their children as best they may, never complaining, got their little faith, their little inheritance of pluck and health, fighting off the flames of adversity, loyal to their work, doing their whole duty, as regularly and as unpretentiously as Nature does hers. Think of the husbands and wives that are as true as steel in spite of life; think of the strong-armed men and stout-hearted women who are virtuous and industrious in spite of temptation!

Then think a moment that it is because this great hidden current of life keeps itself fairly sweet and wholesome as it swings round its little home centres—that our community does not tear itself to pieces in great crises.

If you want to see this life taking its enjoyment, you must go to the People's Theatre.

You and I who go to the Metropolitan Opera House and the Symphony Concerts can afford to go here occasionally—if, as I suspect, we do not belong to a set and despise the artificial barriers of society, and, as I hope, have sympathies that reach out to humanity.

Nowhere else will you encounter so squarely the old-fashioned theatre-audience. It is an audience that goes to the play house, not to be amused only, as do the jaded swells up town. It must be interested. And it must have a story and action to interest it. Melodrama with a purpose it will accept, and not care much for the artistic-edged or the fine points of the literature? But a society play it will not have. Met by Chance would only have lived two nights there. Jim the Penman would not live over a week. Because Jim the Penman has no moral. Comic opera palls on these people. They have no sense for satire. Life is a serious thing with them.

Under all the East-side plays there is a strong, hearty recognition of justice and mercy, and a clear, unsophisticated brand of honesty. The heroes, whatever else they may be, are men with passions and temptations, and they suffer the consequences of their acts. They don't put kid gloves over their villainy, nor wear dress-coats at their work.

I have seen a score of plays at the People's Theatre, and every one of them meant something that the people could understand.

They may have been unsound in æsthetics, but they were sound in their ethics. Mr. Howells couldn't write for the People's Theatre, but Shakespeare could. Mr. Bronson Howard couldn't rise to their level, but Victor Hugo might.

I suppose if a play were written that took the

people's side against the Boodlers and the gangs, the playwright would have to go to Mr. Miner with it. Who else would have the nerve to do it?

I suppose if the truth is told anywhere it is told in the melodrama, not in society comedies. It doesn't make much difference what the dramatist thinks—the great honest convictions of the masses keep him on the straight lines of virtue, and insist that he shall punish vice and meanness and unmanliness.

In some of the genteel theatres the dramatist only juggles with virtue, and generally leaves you in considerable perplexity as to what it is, anyway.

And, speaking of melodrama, reminds me that Steele Mackaye has gone to Buffalo to do his play of Anarchy. That respectable town may well ask, "Is thy servant a dog?"

Rose Coghlan's manager and husband ob-

jects to what I said last week about the actress. He tried hard to make it appear that I had said something that was brutal. Now that depends a good deal on the person who reads it. If the manager thinks it was severe, it only shows how little he knows of the possibilities of the case. I never wrote a line in my life when discussing Rose Coghlan about anything but Rose Coghlan's acting and Rose Coghlan's appearance. Would the manager like me seriously to discuss which of these two things keeps her before the public? and one of them at least she publicly parades. He thinks she can act. Well, that depends upon her condition. Of course, acting depends on anybody's condition. But Rose Coghlan exhibits her condition quite as often as she exhibits her acting.

I like the assurance of the stage husband, who thinks his wife belongs to him when she actually belongs to the public. Talk about her, indeed! Why, she'd die of ennui if we didn't.

Of course it wasn't my purpose to brush the delicate bloom from the fair fame of this retiring and exquisitely sensitive actress. I don't believe I could if I had tried. But I do

only satisfaction is that he can't do it. I feel as I suppose one of those children in Madison Park would feel if some minx came along and married our George Francis and appropriated him. It interferes with our fun, and I don't like it. We've grown used to talking about Rose's voice and mouth and arms and legs—she's exhibited them all for us, and invited comment. She has danced and sung and skipped and romped and flitted through—I will not say how many years—and now and then she acted. Well, well. I like the impudence of this man trying to tell us about Rose. I'd as soon expect to see Andrew Dam take in the Washington statue and warn people away.

I used to think Rose could play Peg Woffington. That was before I saw Dauvray do it. I used to think the negro minstrel's diamond ring was real. I remember the time when I thought Rose was the handsomest

every turn, as the bees themselves did in the meadow round the old stumps!

A play—no. The veriest tissue of a story—spider's web of a plot. But the dew of the morning hangs on the filament like orient diamonds.

I put this drama (if we have got to call it a drama) among good plays. Just where I would put Gough among orators.

Two Spring violets—and I am done. I was in Boston last week, and went to hear the Ideals. Zelle de Lussan was singing. You will remember what I said of this girl last Fall, when I heard her sing at the Worcester Festival. There was hope and promise in her. She stood out so distinctly above all the young women in light opera. I thought I'd satisfy myself that she was what I had predicted—the coming girl. I did.

Take my word for it, when she gets to New York she will make a genuine sensation. It's my honest opinion that there isn't anything singing now on our boards that combines the archness of Theo, the beauty of Patti and the vocalism of Lagrange except this girl, who is French in style, English in speech and American in heart.

We are all so tired of second-rate hummers in light opera that an American girl who can sing, and sing with all the witchery of the diva when she was young, will be a luxury. Next to a sterling new American melodrama, a new American singer, who doesn't care a rap for National opera, who is an opera in herself, and doesn't look to Theodore Thomas, is what I have been waiting for. The reason why I am particularly interested in this girl's future is this: She started about the same time that Emma Juch did. Theodore Thomas gave his judgment for Juch. I gave mine for De Lussan, and Thomas had the right of way. He has thrown his whole prestige into Juch's lap. He took every cobblestone out of her path.

Well, I waited. The other girl has had no backing, no working, no money spent. But she had the divine gift and she went on her way, winged.

Why, there wasn't any use in removing the cobblestones for her. She went over them like a bobolink, and the very stones cried out in admiration.

That's my bottom opinion and fire can't burn it out of me. Stick a pin here, and when Zelle sings in New York, call to mind that THE MIRROR alone of all the New York papers was the one to put itself on record, without waiting for the advance agent, as willing and anxious to recognize the real thing, whether it bloomed in Boston or flowered in France.

The other sprig is that Nat Goodwin is, I believe, going to do a new American thing at the Bijou. He has been putting at second-hand roles long enough, and now he's going to create one. I really hope he will succeed, and I think success for him lies in a new departure. I happen to know all about the new opera the libretto of which was written two years ago by Edgar M. Bacon, and afterward sold to Emma Abbott for \$3,000. Then C. W. Durant heard it one day and began negotiating to purchase it at an advance, and succeeded, giving, I believe, \$5,000 for it. Finally Mr. Barton heard it, and then Nat Goodwin. I remember saying, at the time my attention was first called to it, that it was American, and Nat Goodwin could do it.

When Wetherell bought it one of the papers said I wrote it. I believe that squib has gone over the country. But the fact is I have only written about it. I wish I had written it.

NYM CRINKLE.

Manager Murtha's Charity.

"For a long time past," said Manager Frank B. Murtha to a MIRROR reporter, "I have been turning over in my mind the advisability of an immense benefit to be given at the Windsor Theatre for the purpose of founding a couple of beds in certain of our New York hospitals, and to be devoted entirely to the use of working-girls. The scheme is one that should have the individual sympathy and support of every charitable-minded person in the city.

"My intention is to raise money enough to found beds where these girls may be given the best of care when they become ill. Already Henrietta Markstein, who has interested herself in the matter, and myself have had promises of considerable help from a number of prominent people. We have not yet fixed upon a date for the benefit, but I have no doubt either of the willingness with which the profession will aid the scheme nor of the support which the public will give it."



JAMES LEWIS.

claim the right to discuss Rose's personal appearance, for she has made it one of the commonest luxuries of New York life. It is on my soap, my pearl-white, that I use (to hide my blushes) before going to see her play; my morphine that I take afterward to drown my recollections. It is on my walls, on my fences, in my dog-house and in my bath-room. It stares sensuously at me in my barber-shop, my tobacconist's and my café. It gives a hoyden flush to my cigarettes, and it lends a sunset halo to every Elevated railroad station in the city. There never was a woman who so reigns on the retina of mankind. I presume her manager goes about with a club, and when he sees a man looking amorously at one of these counterfeits he knocks him down.

Jealousy on my part, do you say? Certainly. It makes me mad to see a stage husband trying to fence off a spot of sunshine. The

woman in the world. I've got a son now who is beginning to think the same way. It runs in the family. She ought to be proud of it. But we don't want any foolish husband hanging around interfering with these broad, generous American privileges of the public.

I meant to have said something last week about the quiet triumph of The Old Homestead at the Fourteenth Street Theatre. I don't suppose any play ever seized the public as this appears to have done. It's simply amazing to see how the people enjoy the accurate picture of rural New England life. I've been two or three times myself, and acknowledge that the charm of the realism is indisputable. I can only liken it to the ineffable sweetness and pathos of the visit after years to the house of one's childhood. We may have outgrown it, but, oh, how the heart goes out to it! How the associations swarm up in the memory at

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At the Theatres.

STANDARD THEATRE.—PA.

Pertinacious Guiney.....Sol Smith Russell
Raymond Dawsey.....Fred Percy Marsh
A. Sperrance Hubbs.....Frank Lawton
Sydney Bumps.....Fred P. Ham
Capt. Starke, U. S. N.....Albert H. Warren
Mrs. Hal Rymer.....Mattie Ferguson
Hops.....Virginia Nelson
Sybil.....Emily Backer
Beatrice.....Emma Hauger

From the dramatic deliriums of Rosina Vokes party to the tomfoolery of Pa was an abrupt descent that the Standard stage made on Monday night. The piece is by Colonel Wallace, so the bills say. Who Mr. Wallace may be we do not know; fame's trumpet has not blown forth his name or his works to the world. But we can solemnly say that in Pa he has turned out one of the worst farcical nightmares it has been our fortune to witness. As a play it is unworthy of serious consideration; as a "vehicle" for Sol Smith Russell's quaint humor it is serviceable.

Pa is an extravagant aggregation of silly nonsense. Pa himself is a character that has no palpable purpose save to be funny in an absurd fashion. The author may have intended to burlesque Mr. Pecksniff and his mature daughters, Charity and Mercy, and he may have taken a hint or two from the little "Tomtit" and her worthy parent in Gilbert's "Engaged." At all events, whatever his intentions were, they were abandoned before he progressed very deeply into the mire of foolish complications of the several dramatic personae. In one act Pa is a smiling old scoundrel, plotting to entrap a green millionaire into a marriage with one of his peculiar daughters, oblivious to the sacred duties of paternity and regardless of honor and honesty. Here he is supposed to be funny. Later he is made a sentimental old ass, dribbling over the memory of his wife, drooling at one of the children that he has made a partner in his nefarious schemes. Here he is supposed to be pathetic. At all times he is an intolerable nuisance, except when Mr. Russell, who is an agreeable entertainer, rises superior to his author.

Mr. Russell is not an actor in the true sense of the word. He is a good impersonator of "bits," a clever illustrator of eccentricity, a skilful dialectician, a capital recitationist and a good topical singer. His style is too refined for the music-halls—it is not good enough for the stage of a legitimate theatre. He would be quite as amusing without as with scenery and a company. His plane is the platform; his proper form of entertainment a monologue. It is difficult to transplant this form of entertainment to the footlights, where it is essentially out of place.

On Monday Mr. Russell did his specialties cleverly and amusingly. There were many encores. It was evident that the small audience enjoyed Mr. Russell when he trod his own ground and felt sorry for him when he tried to act. Fred P. Marsh played Dawsey with a solemn visage and sepulchral voice, and Frank Lawton was unapologetically diffusive and effusive as Hubbs, Sydney Bumps, the loutish lover, became decidedly comic under the broad treatment of Fred P. Ham.

Mattie Ferguson was refined and vivacious as Mrs. Rymer, a widow who flirts for fun, and is caught at it by a man with a camera. Hope and Sybil, Guiney's daughters, were rather colorless in the hands of Misses Nelson and Backer. Albert she was inclined to over-act, Emma Hagger acted the soubrette role, Beatrice, cleverly. She dances like a fairy and looks very piquante in her short skirts and generally girlish attire.

The dainty, witty and antithetically-balanced comedy of Jack; or, Life in Bohemia was the *bonne bouche* presented to the habitués of the Fifth Avenue Theatre on Monday night. The charming story of domestic virtue and true love, strengthened in poverty and unimpaired by prosperity, was interpreted by Eben Plympton and his company in a way that left little to be desired. Jack Beamish, the open-hearted, unconventional artist, was well sustained by Mr. Plympton, whose artistic simulation of grief for the loss of his dog, and dejection of his false friend in the scene with Blake, at the close of the third act, led to his being called before the curtain some five or six times. Throughout the play the manly, tender and true nature of the man as sketched by the author was efficiently sustained by the actor. Indeed, an honest endeavor to interpret the text faithfully was perceptible in all the roles. Noel Blake, the ingrate, whose ill-qualities all rise to the surface under the rays of the sun of prosperity, was cleverly rendered by Charles Kent. John Ince's Sebastian Smythe, the genial, frank bohemian musician, was well acted, with a like attention to the homogeneity of the piece. The unimportant part of Teddy Sprout was filled by W. G. Gilmore in a sprightly manner. The small role of Bertie Folliott was played in a neutral shade by J. B. Hollis. Major Spott Whyte, as played by Myron Calice, was disappointing in an artistic sense. The part calls for a scheming *roué*; the actor gave us a gentleman speaking a rascal's lines. John Archer, who represented Mr. Smythe, the lawyer, was very far removed from either the appearance or manner of one. If this arises from the actor having had but few opportunities of studying the real thing, he is perhaps to be congratulated on his ignorance. Jaques Martin's make up of the old butler, Withers, was good; so was that of F. Hudson as Jenkins. Madge Hunkitt was acted by Georgie Dray Barrymore in that graceful, natural air of

gentle womanhood which is so refreshing a contrast to the hysterical gush so often seen on the boards in female roles of this class. Baby Blanchemayne was admirably filled by Ione Hall. The role of Lady Blanchemayne fell to the lot of Virginia Buchanan, whose performance was satisfactory. Adele Clarke played the small role of Mrs. Bunn, and did the little she had to do, sufficiently well.

Having felt compelled to say so much in commendation of the whole company, we are sorry to add that almost without exception they were at times indistinct in utterance and seemed to miss that *juste milieu* between vociferation and inaudibility for which THE MIRROR is always contending. The piece was prettily staged and the audience large and critical. For Monday Gilbert and Sullivan's Ruddygore is promised.

The Lights o' London is drawing its old-time houses this week at the Grand Opera House. The favorite melodrama has seldom been better acted since its original production, with its original cast, at the Union Square. Henry Lee is a capital Harold Amytage, putting more manliness into that somewhat negative and milksoppy character than any of his predecessors have managed to do. A prettier or more intelligent Bess than Nellie Weatherby makes it would be impossible to conceive. She is very charming and sympathetic in the role. Maud Harris, Elizabeth Andrews, Sam Hemple, H. W. Montgomery, Walter Kelly and the other members of the cast are adequately placed, while the setting is all that the audiences of a popular West-side theatre could desire. Next week they are to have James O'Neill in Monte Cristo.

Colonel Sinn's admirable all-round company opened at the Windsor Theatre in Alone in London on Monday night to a crowded house. Buchanan's play is one of the most powerful of the imported melodramas, absorbing in interest at all times, and it is interpreted by a very strong company—not a weak spot in the cast. The play has been too often noticed in these columns to call for an extended review at this time. Cora Tanner, the star, has become famous for her work in the role of Annie Meadows, the persecuted heroine. She was ably supported by C. G. Craig, W. A. Sands, George Windsor, Leonard Grover, J. W. T. Grover, Alf Fisher, Maggie Holloway, Ada Dwyer, Laura Le Claire and others. The audience was enthusiastic, gave forth roars of applause and laughter as the play progressed, and was altogether supremely delighted with its evening at the Windsor. Next week Effie Ellsler will appear in Woman Against Woman.

We, Us & Co. was given to a large house at the People's on Monday night. The spectators were kept in good humor throughout the evening. The singing and other specialties were repeatedly encored. The vocalization of Mr. Dyllin was particularly good. The cast was identical with that when the performance was recently seen in this city.

Jim the Penman's popularity is undiminished. The demand for seats continues for weeks in advance, and the houses are as appreciative as they are large. It will finish the season, but a soupçon of novelty will be provided by the continuance of the series of Authors' Matinees. These occasions have not been productive of successful results; nevertheless, they are interesting.

The Humming-Bird is attracting good houses at the Star—or rather the Troubadours are, for the piece itself is unsatisfactory and disappointing to such as expect to see Mr. Salsbury and his clever comrades advantageously placed. Yesterday a little boom was raised by a special matinee, at which Buffalo Bill, his Indians and cowboys attended in a body and divided attention with the doings on the stage.

The representation of Peg Woffington at the Lyceum grows riper and smoother as it runs. Helen Dauvray is, if possible, more bright and sparkling than ever in the title role. Her jig is really a marvel of life and fun. If she could only be as natural, genuine and original in her emotion as in her livelier scenes, her interpretation could well nigh defy criticism. Whiting plays Pomeroy with perceptibly more of ease and finish, and J. H. Pigott is a valuable addition to the cast in the small but effective part of Clobber. But the picture! The picture! If the Lyceum property-man could but borrow a hint from his colleague at the Union Square!

McNooney's Visit is a great go at the Park. Crowded houses are the rule, and mirth reigns supreme for three hours. The superfluous matter in the piece has been judiciously cut since the first performance, and THE MIRROR is pleased to note that Mr. Harrigan has excised the lines of doubtful meaning in Act One, to which exception was justly taken in these columns. His delineation of Irish-American character is unequalled. In the part of Martin McNooney it is illustrated with remarkable fidelity, even the smallest traits of the naturalized Hibernian being incorporated in the speech, action and facial expression of the Yonkers gasman.

The Old Homestead—that delightful chapter of New England nature—is drawing houses that are limited only by the capacity of the Fourteenth Street Theatre. Mr. Thompson

gives a professional matinee to day (Thursday), which will assemble all the players in town.

Harbor Lights, with a mid-week matinee leaven of School for Scandal, is doing a large business at Wallack's. Cheap and tawdry, the success of this piece is one of those phenomenal incidents in metropolitan management that defy analysis. It draws, and that is positively all there is to be said in its favor.

The bill at Dockstader's includes Foster's sweet melodies, and burlettas that hit off some of the dramatic and other crazes of the hour. An evening of enjoyment can always be had at this pretty burnt cork shop.

Masks and Faces is resumed this week by Miss Coghlan at the Union Square.

There is mirth, melody and variety in plenty this week at Tony Pastor's. The bustle of preparation for popular Treasurer Sanderson is heard in the neighborhood.

The Musical Mirror.

The second of the Ring of the Nibelungs was produced on Monday at the Metropolitan Opera House. The audience, which was a large one, sat patiently through the long and, to our thinking, somewhat tedious first and second acts, showing enthusiasm only at the finales by repeated calls for the artists to the injury of that continuity of the drama which is one of the chief charms of Wagner's work.

In the third act, however, the animation thrown into the action by the wild ride of the Walküre, chorus of the slain, and the magnificent stage mechanism representing the pursuit of Wotan, the Almighty Father, and the accompanying storm and cloud, thoroughly roused the audience, and wild excitement reigned supreme.

Frau Seidl Kraus looked and acted the part of Siegelinde admirably. The Wotan of Herr Fischer was full of dignity, and his singing, especially in the last act, was pathetically in keeping with the text.

Herr Schott looked well, declaimed vigorously and shouted loudly, but did very little true singing. Although more in time than in Rienz, still he indulged himself in the luxury of false intonation quite enough. Nevertheless he was vociferously applauded and loudly recalled.

The band—and herein, after all, lies Wagner's strength—was superb. Herr Seidl conducted in his usual earnest and capable manner, and was obliged to bow his acknowledgments at the end of each act. The mounting was positively magnificent, and reflected the utmost credit on the management.

What can we find to say about Erminie and its gorgeous home, the Casino? It is like the stream of Time—it runs on forever. It is not like the course of true love, for it does run smoothly—so smoothly, indeed, that when any of the principal artists takes sick or lazy, and the place is filled by the understudy, nobody takes any notice, and the public comes just the same. Certainly there was never better proof of what perfect mounting, good acting and sweet singing can do for a work than the unprecedented run of Erminie. The piece itself is all very well—bright, humorous and fairly dramatic as to the book and tuneful as to the score. But had it been given one whit less effectively, a week would have ended its career; whereas now it seems likely to see the Summer out. We have said all that is to be said about Pauline Hall, Marie Jansen, Belle Urquhart, etc., and the names of Francis Wilson, Harry Hallam, Mark Smith, Max Freeman and the rest are "familiar in our mouths as household words." So we must e'en repeat ourselves till some new theme offers.

The Mascotte, with that genuine comedian, Nat Goodwin; that capital humorous actor, C. B. Bishop, who reminds one of Burton; pretty Lillian Grubb, with the bright voice and the other pleasantnesses of the Bijou, not forgetting Gus Kerker and his very good band, have made the hours move merrily during the past week.

The excellent music at Dockstader's Minstrels and the funniments appended thereto keep the house full every night. For some time after the establishment of this troupe the afterpieces were not equal to the first part—in fact, they were decidedly dull; but now Dockstader seems to have struck a funny man, for the pieces are very laughable. As usual, Mullaly's charming little band and the quintette of vocalists—McWade, Roland, Reiger, Noble, José—keep up their reputation as being the best singers ever heard in minstrelsy.

Rose Coghlan's Costumes.

For those who have not yet seen Rose Coghlan in Peg Woffington, a casual glance at the costumes worn in the play, as well as a description of the charming gowns she is daily expecting from abroad to wear in The Lady of Lyons, may not be without interest. The fair Rose herself never looked more blooming than at the Westminster, the other day, in a simple gown of brown bound with chin-chilla, and most coquettish to match. In Peg Woffington the first costume is a black (brocaded in flimsy color) Watteau, edged with thread-lace. This is looped over a flame-satin petticoat covered with superb lace, the whole finished with a hat of the period, adorned with

flame-colored plumes. The second act displays a most exquisite gown of white satin brocaded in silver, looped over a white satin petticoat embroidered in natural colors, and the whole dress lavishly adorned with Duchesse lace.

In the last act is a golden-bronze satin edged with lace of the same, with a petticoat embroidered in all colors. With this lace is worn over the head. Miss Coghlan, it will be noticed, wears her hair naturally, and never, in the past or present, has she powdered her hair for Peg Woffington. She wears it high over a cushion and tied in a queue.

But it is her costumes for The Lady of Lyons that are so unexceptionally fine. There is a cream satin soft, and thick, embroidered in pearls up the bodice. Of course it is cut in the Directoire style, the little bodice relieved by pink tips. The gem of the collection is a veritable work of art—a white satin embroidered in golden butterflies and dragon flies that is not only dazzling but fascinating. A mull scarf is worn with this, also embroidered in gold. In the third act a travelling cloak of white *crêpe de chine* is worn over a Directoire gown of pale heliotrope embroidered in heart-ease of every hue.

Professional Doings.

—Turner's Under the Gaslight company has of late been undergoing many changes.

—Frank Lander is giving excellent support to Daniel Bandman in leading roles in a tragic repertoire.

—Professionals can find accommodations at one dollar a day at the Commercial Hotel, Louisville, Ky.

—Harry C. Clemens has recovered from his recent illness and joined Edwin Mayo's Davy Crockett company.

—A report is current that W. W. Kelly, and has been for over a year, the husband of his star, Grace Hawthorne.

—A bogus Lulu Hurst, Electric Girl, has been gulling quiet Western bamboozles. A newspaper exposé has settled her.

—Oliver Byron has given his new play, First Class, a trial in Texas. It is said the critics pegged it as second-class.

—May Wade and Little Lulu Hamilton are earning the praises of the press for their performances in support of Edwin F. Mayo in Davy Crockett.

—On May 9 a Summer season at popular prices will open at Ellsler's Pittsburgh Opera House. Manager Ellsler is prepared to treat with the best attractions.

—E. Myerson, late advance of Zozo, and who has been ill of his health during the last two months, is on his feet again and ready for an engagement.

—Before the opening of next season Pope's Theatre, St. Louis, will undergo thorough renovation. At the new season, and including standing room, the house will hold over \$1,000.

—The new third act written by H. C. De Mille for The Main Line will be seen for the first time at Tricy on Feb. 18. Mr. De Mille has changed the part of the Parson, which was found to be somewhat offensive, to that of a road detective.

—Cool Valley, W. Va., twenty-six miles from Charleston, has a new opera house, with a seating capacity of 1,000. It is in every respect a modern theatre, and the townspeople—5,000—are good patrons. J. W. Montgomery is manager.

—Patti Ross has become one of the most popular soubrette stars in the West and South. Nothing in the past compares with her success this season. On Monday and Tuesday of this week she played in Zip and Bob to overflowing houses in Lincoln, Neb.

—C. T. Atwood writes from Dulang, N. M.: "The Bijou Opera company is still in existence, though quite a distance from New York. Adelaide Randall and her associates are making many friends through Texas and the Territories. All are well and send regards to THE MIRROR."

—An opera or minstrel company is wanted for the week of Feb. 21 at the King Street Theatre, Lancaster, Pa. Manager Halbach will give certificates to an opera company. The house seats 1,700, and on Monday night, Feb. 24, a vaudeville company opens to standing room. Time is open in March, April and May.

—The Opera House at San Bernardino, Cal., built at a cost of \$60,000, is managed by Plato, Leshar and Hyde, who also control the city bill-posting. San Bernardino has a population of 6,500, with a contributory of 2,000. The house seats 900. These managers also play Riverside and Colton.

—Alberta Gallatin, now with Mrs. Bowers' company, once more has the starring bee in her bonnet. About a year ago she was well worked in the press with this end in view, but nothing came of it. Her ambition lies in the direction of Parthenia, Juliet, Pauline, Lady Gay Spanker and others just as easy.

—C. J. Whitney will build a new theatre in Detroit to take the place of the one selected as a site for a Government building. The new house will be more centrally located and have a much greater seating capacity. It will be leased to C. E. Blanchett and run as a popular-price theatre.

—Manager Charles O. White, of the Grand Opera House, Detroit, announces open time as follows: Feb. 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, March 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, April 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, May 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, June 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, July 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, August 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, September 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, October 1, 2, 3, 4, 5, 6, 7, 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The Giddy Gusher.



In an article on Irving Bishop and his methods, published in the *World* last week, Mr. Guy Carleton had something to say of two strange fellows who had passed to the strange land—Robert Heller and Charles Foster.

With both those gentlemen I was long and intimately acquainted, and though Mr. Carleton's article was interesting, it was inaccurate.

Whatever the means used by Foster to work the oracle, they certainly were not the weak ones described by the *World* man.

Foster never pretended to account for his performances to his nearest friends. He said that names, dates and general answers to questions came into his head, and he uttered them with perfect faith in their correctness. But he could not understand himself where the faith came from, or to what particular spot he pinned it. He told me once that at school in Salem, where this faculty first developed itself, that a census-taker asked the school-marm the date of her birth, and in the hearing of the whole school the old maid simpered a moment, and couldn't quite recollect whether she was born in 1821 or 1822.

Charles felt impelled by something within him to settle the question, and his childish voice broke forth, arousing the school and horrifying the schoolmarm, by saying, "The 23d of April, 1807, at 31 Hardy street, Salem, Massachusetts."

The frightened teacher acknowledged the correctness of the sentence, but afterward, when catechising her pupil as to how he acquired his information, and learning it was a case of spontaneous combustion, her very hair stuck up in her astonishment, and her researches determined the fact that there was something mysterious about little Foster, and the wonder grew with his years.

When disease and insanity assailed him, while he lingered a physical and mental wreck in the little Salem home, he had moments when he partially realized his condition, and then he would always lament the "loss of his power."

To a steadfast friend (Mrs. Nat Goodwin) he said one day, when she kindly bade him hope to be all right again some time:

"No, no. I shall always be a pauper. I've lost my power; I couldn't make a dollar if I was well. It's too late for me to learn any business. That was my business. My brain is blank. Nothing comes to me any more. I've lost my power."

Those speeches during his last illness, an effort he made for a friend to "communicate" with the disembodied, and the wild grief he displayed at his failure, made a very strong impression on me of Foster's integrity.

To me he never advocated spiritualism—he ridiculed it. He couldn't account for that which he did. He said that he could be occupied mentally with his own affairs and be wholly unconscious of other people's proceedings, but as they conducted their part of a seance, he mechanically uttered words that came into his head.

Mr. Carleton said he always had a paper pellet secreted in his hand. He would cleverly substitute his dummy for one on the table containing a written name and open and read that one under the table. What bosh! A thousand people here in New York will testify to having had satisfactory seances with Charles Foster when he never touched the papers they had written upon, or only to lay them on his forehead, but under no circumstances to put his hands under the table, or out of sight. He invariably had a cigar in one hand and the pair of them continually in sight.

The only instances I can remember when Foster ever did anything with his hands beneath the table, was when he would lay a scrap of pencil on a bit of paper he tore off (and let you mark); for just one instant he held it under the edge of the table, and in that instant a name was written backward on the paper.

Hundreds of times I have assisted at seances sitting at the table. Hundreds of times I have watched operations from other portions of the room, always on the alert for his trick; and I am as sure as certain that he made himself acquainted with the contents of the little pills on the table by other means than answering, for many, many times he has spoken in hand, to written papers before he reached the table, and without so much as looking at them.

I was at his place one day when Ella Wesner, the male impersonator, called. Foster had been standing at the street door with Ed Thorne some minutes. His rooms were on the second floor. Before he came up Ella said to me that it was her first visit, and she knew nothing about Foster or his methods. So I told her to write the names of any dead friends on slips of paper and roll 'em up tightly and put 'em on the table. That was all she had to do. If she hiked up any spirits she would know by the knocks, and then she could ask questions.

Wesner took out a letter and on infinitesimal scraps of the envelope she wrote different names; she twisted and pinched and bit those bits of paper till they looked like Carter's Little Liver Pills. These she wrote in her lap by the window; she passed one to the table and planted 'em laughingly in a ring in the centre of the big ordinary baize-covered library table that occupied the centre of the room. As she did so Foster, cigar in mouth, red and jolly, opened the door. In an instant he dropped his cigar, his face blanched, he fell up against the wall, the table rose a few inches, and rocked back and forth, and Wesner fell over the piano stool paralyzed as Foster clutched at his necktie and cried out, "I'm Emily Fowler and I'm drowning." Miss Wesner had written the name of Millie Fowler on one of the slips—an unfortunate dancer who was lost on the *Evening Star* en route to New Orleans.

Foster always claimed to suffer personal anguish when the names of those who died violent deaths were submitted. I saw a Mrs. Dimmock, of Liverpool in his rooms one morning, waiting to interview Foster, who was off at breakfast on Broadway. From my position I could see him coming down Twenty-seventh street from the Coleman House. The strange lady was telling me she had been in New York but a week, but had heard so much of Foster that she had decided to consult him on a subject that had been a nightmare to her for months.

Charley was crossing the street and I pointed him out.

"How unlike an agent of the spirit world he looks to be," commented the lady.

In came Foster. This visitor held in his hand an envelope. "Poor little Fanny," said Foster; "she shouldn't have died. It was morphine given by mistake that killed her."

I jumped just in time to catch the mother of Fanny, who fell in a dead faint. When she came round and was able to speak she told me it was to decide the question of her child's death she called on Foster, and she showed me the contents of the envelope. On a card she had written, "Was my poor little Fanny the victim of a drunken doctor?"

I was sitting in a street car with Foster one day when he winced several times and finally said, "There's something being written on my arm." It was the arm next me, and I took a good deal of interest in the mysterious literary business going on, and peered up his coat-sleeve for the author.

Arrived at his parlors we found several people waiting him, and Charley said to me, "It's that old fellow's visit that has given me so much trouble this morning."

Sure enough, when the "old fellow" had his sittings, his first question brought Charley on his legs. He pulled off his coat and stripped up his shirt-sleeve, from elbow to wrist. On the outer part of his right arm were five red characters. Foster got a magnifying glass, and as plain as print we all read: "John Dyer orders you to stop the Maryland scheme. Eliza must have half."

That old man could not speak. He made his mouth go, but no sound came. It was a Winter's day, but big drops of perspiration stood out on his bald head. His hands trembled so he couldn't unbutton his coat. He reached for his hat, and after a painful silence on the part of the three of us, he rose and went directly out of the house and stood outside, as if he didn't know what to do next.

Next morning's mail brought Foster a letter with a \$20 bill inside, and the words written on a sheet of paper, "I forgot to pay you yesterday."

Mr. Carleton says Foster did the writing with a match. He did not. I have seen a name, faintly pink, on Foster's arm, deepen to blood red in three minutes, and fade entirely from the skin in fifteen seconds. You can't do that with any instrument.

George H. Bartlett, a mercantile gentleman of New York, a man it would be difficult to deceive, and one incapable of telling an untruth, spent six months in Australia with Foster. He has had to leave his bed at night and apply remedies for burns to Foster's back when that lad would be shouting from his room in such pain he couldn't sleep. Mr. Bartlett says he has seen fifty words plainly decipherable on the prophet's back. Never very intellectual communications, but very inexplicable, and certainly not producible with matches.

No, Mr. Carleton; try again. You have not got Foster's methods right by any means.

Then Mr. Carleton takes up Heller and gives the secret of second-sight. Accompanying this portion of his article was a diagram of the battery and times by which Robert used to

communicate with Haidee, the blindfolded lady, on the stage.

What? The only batteries used were some little ones attached to the magical mill; the little Leonard and other mechanical figures that Haidee used to manipulate under the stage.

The second-sight was a feat of memory, equally great for Robert Heller and Haidee Heller. Practice, constant and vigilant, was the success of second-sight.

Every word Robert uttered addressed to the stage; every noise—a stamp—a cough—a muttered ejaculation—meant something to the fair listener on the platform. I have heard people regret his loss of temper or want of patience with her. All they knew about it! Why, he was giving her some complicated inscription from some watch or thing he held in his hand.

There are not over three hundred things liable to be brought to a hall and given to a conjuror to act upon. These three hundred are classified. We will say everything pertaining to tobacco—cigars, pipes, cigar-holders, tobacco, snuff, tobacco and snuff-boxes, cigar cases and cigarette tongs, etc., will form class 10. The formula will read like this:

CLASS 10—KEYNOTE "CAN."
Article 1. Cigar—"You tell."
Article 2. Cigarette—"You bid."
Article 3. Tobacco—"You see."
Article 4. Snuff—"You look."
Article 5. Matches—"You make out."
Article 6. Cigar case—"I ask."
Article 7. Tobacco box—"I get you."

You take a cigar and say, "Can you tell me what this is?"

Easy enough. Article 1, class 10.

"Can you make out what I have here?"

Class 10, article 5. Match box.

With no deception—a system of spelling, by using words that meant letters, conveyed a sentence to Miss Heller, and she got so easy on it that she spoke when a word was half spelled.

One night I sat next a man who put in Heller's hand a hardly perceptible object. "What is it?" said Robert. "Caraway seed," said the man. This was something not down on the list, but belonging to the class which contained seeds, roots, bulbs and plants. So Heller gave his sister the class, and then began to spell. He got as far as C A R, and when she chipped confidently in and said "Cardamom seed."

Another night a man handed him a ring with the head of Midas cut on the stone. Heller gave Haidee the class and article and kind of stone and that it had a mythological subject on it. Then he began spelling. "M-I." He got "Minerva." A fine talking after the show ensued.

The simplest baby work of second-sight used to bring out the house with great applause. It was an interval when Robert passed quickly down the aisle and lightly touched various objects without speaking, and Haidee, with a shawl over her head, back to the audience, spoke their names as he put his hand on them. Try it. Study this list in conjunction with a friend:

Glove, Eyeglass, Handkerchief, Hat, Cravat, Cane, Play-bill, Dress, Bonnet, Feather, Flower, etc., etc.

You count three, touch each article in rotation, counting three between. Your friend counts three and mentions each article as it has been studied. There you are, and when it is done rapidly that mystifies the groundlings very much.

The *World* says: "With all his ability Heller couldn't tell the lucky number in a lottery." I should say not. Heller never said he was anything but a prestidigitator. He didn't believe half as much in spiritualism as he did in rheumatism. Why should a sleight-of-hand performer be able to read the future?

I'm pleased as Punch over the newspapers just now; they are saying such clever things. The *Times* the other day said that "the death of G. C. Howard was referred to as the demise of the original St. Clair. This was a mistake. Mrs. Stowe had repeatedly said she took some of her characters in 'Uncle Tom' from actual persons."

That which Mr. Carleton prints of Bishop, the mind-reader, is all right I have no doubt; but Foster and Heller belonged to another sphere—as high above the pin-sticking-knife, hiding nonsense of mind reading as the game of poker is above that of "guess what my thought's like."

Those two dead men were geniuses—remarkable, phenomenally-gifted creatures.

Bobby Bishop and his Ma have been giving shows off and on all their lives. There's one of similar import in a disused cellar across the way. Little Johnny Jump up has got a peep-show, a magic lantern and an old tablecloth—six pins admission.

It's more interesting than mind-reading shows to your

GIDDY GUSHER.

Washington Irving Bishop, the mind-reader, will give an entertainment at Wallack's Theatre on Sunday evening, Feb. 27, when he will perform, for the first time, the feat which created such a sensation in Boston. He will allow a committee to leave the theatre and hide a pin wherever they like and then take them to where it is. If they hide the pin at some distance from the theatre, he will drive them to the spot in a coach.

Gossip of the Town.



De Wolf Hopper's portrait appears above. Mr. Hopper is so well known as a comedian in the McCaull Opera companies that any comment which might be suggested by the appearance of his picture would be superfluous.

Al. Hayman has secured Will Cowper's Blackmail for the Pacific Coast.

T. H. Winnett is gone to Buffalo to arrange printing contracts for next season.

Ada Boshell, late soubrette of Turner's Under the Gaslight company, is at liberty.

Laura Burt has been engaged for the role of one of the Duchess' Daughters in Adonis.

James T. Powers, the somersault comedian, contemplates starring next season in a new play.

Beginning with next Monday, Poole's Theatre will be devoted entirely to variety entertainments.

H. C. De Mille has just finished an American melodrama for which Charles Frohman is negotiating.

The Main Line will play a return date in Brooklyn, appearing at the Grand Opera House on March 21.

Ben Teal will shortly go to England with the models of the scenery and the music for Held by the Enemy.

Next April or May Odell Williams, now leading comedian with Clio, will produce a new play at Saratoga.

Bernie Jarrett, formerly with the Evangeline company, has been engaged as treasurer of the Maid of Belleville company.

S. M. Vredenburg, Frank Frayne's manager, is in the city trying to buy an elephant for his star's zoological collection.

On Friday last Mr. and Mrs. Fred Marsden entertained George Edgar Montgomery and Harrison Grey Fiske at dinner.

O. B. Sheppard telegraphs from Toronto that The Maid of Belleville opened to an enormous house on Monday night.

William Harcourt, late with Louise Balfe, has been engaged for the leading role in In-litiation in support of Beatrice Lieb.

During the engagement of Prince Karl at the Union Square Theatre the curtain will not rise on the evening performance until 8:30.

Charles MacGeachy has secured Chickering Hall for April 16, when McKee Rankin's recital of Kelley's Macbeth music will take place.

J. M. Hill has gone to Chicago to look after certain changes at the Columbia Theatre that will increase the seating capacity several hundred.

A. H. Canby, formerly of the Carleton Opera company, has been engaged by Charles H. Hoyt as advance agent of the Tin Soldier company.

Francis Warren, known over Christendom as "Pop" Whitaker, an old circus rider and sporting man, died on Saturday last at Greenville, N. J.

Louisa Ripley, lately playing Pearl Courtland in Under the Gaslight, is disengaged. She received many flattering notices for her performance of the part.

When Effie Ellsler opens her Southern season under the management of A. L. Erlanger, the company makes a jump direct from Philadelphia to Pine Bluff, Ark.

Charles H. Hoyt claims that his contract with Laura Burt was for two years, and that he will enjoy her should she attempt to play under any other management.

Harry Sanderson is getting out a handsome souvenir programme for his annual matinee benefit, which takes place at Tony Pastor's Theatre on Thursday, March 31.

Last week's receipts of Masks and Faces at the Lyceum Theatre were the largest of the season, people being turned away at every performance after Thursday night.

Bijou Fernandez leaves the Lyceum Theatre on Saturday and starts for Springfield, Ohio, to join the Kate Forsyth company. The child will make the entire journey alone.

Murray and Murphy, in Our Irish Visitors, play an extended Summer engagement at the Union Square Theatre, following the engagement of Annie Pixley in The Deacon's Daughter.

Effie Ellsler will produce Egypt at the Arch Street Theatre, Philadelphia, opening Feb. 28. Her manager, Marc Klaw, is at present in the city arranging for an extended engagement here.

Mr. and Mrs. A. M. Palmer entertained the Goethe Club at their residence on Tuesday evening. Mr. Parke Godwin is President, and Mr. Palmer Vice President. It was a distinguished literary and social gathering.

George Richards, of Mesayer's We, Us & Co., has purchased a comedy from P. J. Day, of London, in which he will probably star next season. The piece is at present entitled Gas, but will probably be rechristened The Ambassador.

For some time it has been mooted that there was a little friction in the business partnership of H. K. Jacobs and F. F. Proctor. It is now said that their differences, never very serious, have been amicably adjusted, and that serenity once more reigns.

A. L. Erlanger has arranged to conduct a tour of Effie Ellsler through the South. He has booked eight weeks at the best percentages, and feels assured that his speculation will prove profitable. The tour opens in Pine Bluff, Ark., on March 8.

McKee Rankin is rehearsing The Golden Giant, which will be given its first representation at New Haven on Feb. 28, with a cast including Robert C. Hilliard, Mabel Best, Daisy Dore, Charles Stanley, George Robinson, Louise Dickson, Little Ollie and others.

D'Oyly Carte's Opera company is expected to arrive in this country on the *Ethraia* on Sunday, and the first performance of Gilbert and Sullivan's opera of Kuddygore will, according to the present outlook, be given at the Fifth Avenue Theatre on next Tuesday evening.

George Clarke has charge of the monster benefit in aid of the Christian Brothers' Schools that takes place to-day at the Academy of Music. Mr. Clarke has secured a host of talent, and the bill offered is decidedly enticing.

Messrs. Chapman and Sellers on Feb. 5 in Philadelphia closed all business relations with W. C. Cowper and Blackmail. Four weeks hence they will start out with Ed. Chapman in Two Tramps, a farcical musical absurdity that is highly spoken of.

The first professional students' matinee of the New York School of Acting will take place at the Lyceum Theatre on March 23, when the bill will include Mrs. Doremus' adaptation of Moliere's Les Precieuses Ridicules and scenes from Leah, Adrienne and The Cape Mail.

Washington Irving Bishop and Henry Guy Carleton, the playwright, who has been criticised the alleged phenomenal powers of the mind-reader, were both interested witnesses of the burlesque mind-reading performance at Dockstader's Minstrels on Monday night.

What might have proved a panic at the Jersey City Academy of Music at last Saturday's matinee at Alone in London was prevented by the presence of mind of Laura Le Claire and other members of the company. The excitement was caused by a girl in the gallery falling in a swoon.

A burlesque on Harbor Lights, by W. C. Turner, will be produced at Dockstader's next Monday night. The week will be devoted to German songs, including Schubert's Serenade, the songs of Franz Abt and all of the popular German ballads. Eight burlesques on the subject of palmistry have been received by Mr. Dockstader.

Following the representation of A Social Scandal, a play by Peter Robertson, of the San Francisco Chronicle, at the next Authors' Matinee at the Madison Square Theatre, Manager A. M. Palmer will produce plays by George Parsons Lathrop, Harry Edwards, Thomas F. Clark and Martin Bates, of the Chicago Inter Ocean.

A benefit will be tendered to John M. Morton, the journalist and dramatic writer, at the Union Square Theatre on Sunday, Feb. 27. Among those who will assist are the Salisbury Troubadours and artists from the Casino, Wallack's, etc. J. M. Hill has given the use of the theatre, and the Press Club has taken an interest in the affair.

The Streets of New York played to nearly \$4,000 at ten performances at the Third Avenue Theatre last week. Recent improvements have increased the seating capacity of the house some 300. Since the reduction in prices business has been enormous, the officials of the Fire Department frequently stopping the sale of standing-room.

Erminie is still running along with its usual success at the Casino. At the 250th performance, next Wednesday evening, besides the handsome corsage of flowers, each lady will receive a souvenir programme in the shape of a handsome ivory tablet. Rudolph Aronson is arranging a special programme for the promenade concert to follow.

T. H. Winnett has returned from a visit to his Passion's Slave company, which is doing a large business on the Jacobs and Pronor circuit. Among recent additions to the company are R. J. Dillon, who is now playing Daniel Defoe in place of Charles Barringer (playing it more than satisfactorily at a few hours' notice), and Abbie Pierce, who plays Mamie in place of Eugene Carr. The last named has joined Turner's Under the Gaslight company.

The following people appear at Tony Pastor's next Monday night: The Dare Brothers, Le Claire and Russell, the Southern Quartette, the Tissots, Jolly Nash, Joe Hart, George Parker, Baldwin and Daly, Hi-Tom Ward and Musical Dale. A performance will be given at the Academy of Music on Washington's Birth-night for the benefit of George Washington Post, U. S. War Veterans, on which occasion, besides the regular performance of the company, there will be extra features in the shape of a Camp Fire presentation and the playing of a Drum Corps of Veterans.

McKee Rankin: "For the past two months there have been any number of rumors running through the press to the effect that Mrs. Rankin is preparing pupils for the stage in order to support herself and children. There is no truth in them. Mrs. Rankin occupies a handsome residence on Woodward avenue, Detroit—a fashionable thoroughfare; has two servants, and a governess for our children, and is devoting herself exclusively to their education and welfare, as they have arrived at that age when they most need a mother's care."

On Wednesday night of last week at the Union Square Theatre the standing-room was tested. The bill was Masks and Faces. Business dropped for the rest of the week with As You Like It. Mr. Edgerly remarked that of all Miss Coghlan's repertoire As You Like It was the most expensive play to put on—and it had the least drawing power. On Monday night, with the revival of Masks, up jumped the business, and Manager Edgerly stood smiling at the gate while Zeke Chamberlin was kept busy in taking up tickets. Mr. Edgerly deplored the fact that the public did not properly appreciate As You Like It, as he looked upon Miss Coghlan as the very best Rosalind in existence.

RATS!

Buffalo Courier.

A Louisville theological student, who is described as a "reformed actor," is writing a book which he will call "An Exposure of the Stage." There is an expressive ejaculation now such in use that would not be inappropriate here. It is not altogether disconnected with a certain tree whose product ripens with the sipping of the early frost.—MIRROR. There is another popular ejaculation, equally appropriate, not altogether disconnected with a certain vicious little quadruped that enjoys the sipping of good cheese when the lights are out.

A LITTLE MORE HOWARD.

THE MIRROR, a dramatic journal of excellence, contains an account of the late George C. Howard, one of "Howard and the Foxes," who were the delight of Providence forty years ago. I heard the story that it is from the left hand of Joe Howard. If he must have a literary twin who is like Howard, let it be a little more Howard. The sketch is charmingly written, and would be very interesting reading to all who remember that once well-known troupe.

PROVINCIAL.

BOSTON.

Hoodman Willard had his first Boston presentation at the Park Theatre. The play is an inexcusable melodrama, most superbly played. It is in, crime and sorrow, with no intermission, no alleviation, through its four acts. One must be a devotee of horror to be literally satisfied. There is so much shadow that a little sunlight would be a boon indeed, if only to intensify the dreariness. Joseph Hawthorne made a splendid Jack Venturi, acting the character of the victim in her double personality of Nance and Jess, in the latter part more than in the former. The English life depicted by the entire cast, indeed, was wonderful. But all the stage pictures were unrelieved by any lights of consequence. I do not know when I have seen so much downright lugubriousness to the square inch. The people were far better than the play, which indeed they might have been if they had been much more. Not that the play is well written, which it is in its way, but it is bad.

The second week of the Boston Ideal Opera co. at the Boston Theatre was but a repetition of the first one—so far as the taste of the audience was concerned. Monday, when Victor was given again, the unfortunate non-possessor of a seat-check who came late could scarcely get within sight of the stage. And the crust continued during the week.

At the Saturday matinee, Victor was repeated. Wednesday, Martha; Thursday, Adina; Friday, The Bohemian Girl; and Saturday the third act of Martha, the second act of Fra Diavolo, and the third act of Victor. The engagement has been a most successful one.

Over the Garden Wall returned to the Globe for a re-engagement, and made another successful bid for support.

MacCool continued at the Hollis Street Theatre and held by the Reamy at the Boston Museum.

Harry Kernell's Big Specialty Co. was at the Howard Atheneum, and Kitty O'Neill's Grand Double Co. ruled at the Worcester. The latter was repeated at the Worcester.

The House of Gold attracted a full house at the Bijou Theatre, which is having a full degree of success under Keith and Batcher's management.

Remond's Zelle de Lanza has engaged for another season at the Boston Theatre. Victor was repeated at the Saturday matinee.

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Cost: The Casino has been running for some time under a new management, and the character of the performances has improved. The principal features were Lieut. Allen, Florence Silva, George Wells and Grace Baron, Sanford and Wilson, the Marion Brothers, and Gus and Walter Sparke. Charles Bower has a new name for his play, and has offered a price of \$25 for an idea. Frank Cox has painted a new drop-curtain for the Casino. George W. June, advance for the Silver King, had a novel idea of printing his dogers on one back of valentines. Charles Bower and co. laid off last week in this city.

NEW ORLEANS.

Bidwell's Star Dramatic co. had two very strong attractions playing against it last week, and as a consequence the attendance was not as good as usual. It was not really bad, however, and it may be said that the co. held its own very well. In consequence of Fanny Davenport's preference for the St. Charles Theatre, the co. went over to the Academy of Music, where it remains until the conclusion of Miss Davenport's engagement. The comedy of Lemons was given six nights of the week and the Colleen Bawn one. Lemons is a rattling comedy, adapted from the German. It contains some excellent parts, filled as follows: Frank May, a young limb of the law, Ernest Taylor, Lord Brinkhoff, another branch, W. A. Whitaker, Lord Fairclough, Charles Wheatleigh, Gen. Buffington, Luke Martin; Foker, Edgar Selous; Joseph, Junius B. Booth; Kate Brinkhoff, Missa, Clara Bower, and others. May Brookly; Edith Harris, Emma Maddara; Mrs. Olympia Brinkhoff, Isabella Waldron; Little Lady Emma, Little Alice Duffield; Rosa, Pauline Duffield. Davenport's comedy, The Merry Wives of Windsor, was given six nights of the week, and was very well received. Luke Martin's performance of General Buffington was a splendid one. May Brookly gave a very nice interpretation of Claire Buffington. Edgar Selous deserves special mention for his work as Foker. Both make-up and acting were excellent. The stage setting was very pretty. Lost in London this week by the same co.

Robson and Crane, at the Grand Opera House, did the biggest business of the season. Every seat in the house was sold at each performance. The Comedy of Errors only was presented. The Merry Wives of Windsor was reserved for a future visit. Edwin Booth this week.

Fanny Davenport's first week at the St. Charles was very good. Miss Davenport is well known and liked here. During the week Fanny, School for Scandal and As You Like It were given. On Saturday night a special bill was given, and on Sunday a special bill was given. With Miss Davenport as Lady Gay Spenser and Nancy, and Edwin H. Price as Bill Sykes. This week Miss Davenport appears as Beatrice in a spectacular production of Macbeth. Both make-up and acting were excellent. The stage setting was very pretty. Lost in London this week by the same co.

Alden Benedict's Monte Cristo co. drew very well at the Avenue Theatre this week. The Baye-Davis Dramatic co., with the Irish drama, Eschwege as the attraction, had a successful week. The comedy of Errors only was presented. The Merry Wives of Windsor was reserved for a future visit. Edwin Booth this week.

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SAN FRANCISCO.

Patti sang twice last week, Tuesday and Thursday, and the Grand was full on each occasion. The Professor, by Mr. Barrows and regular co. at the Tivoli drew good houses. Clara Morris didn't fill the Baldwin on Patti nights, but closed the first week of her engagement very profitably. Barrett, Mather, and Githold of Harris' Museum, has just finished a handsome oil painting of an elk, which will be presented to Baltimore Lodge, No. 7. The annual benefit of the Elks will take place at the Tivoli on Monday night, and the proceeds will be for the benefit of the poor. Among those who will take part are Mr. and Mrs. W. J. Florence, Margaret Mather, Phoebe McAllister, Helen and Mrs. Ideals, and probably Madame Modjeska.

A surprise has been the success of The Professor at the Tivoli. From comic opera to comic drama is a big jump, and the Professor, in the role of a quack, is a faithful copy of Mr. Gillette, the original, while the Daisy Brown of Helen Disque is a revelation. Edwin Stevens brought completeness to his part of Beauregard. Pretty Little Wales is seldom seen in a part so well suited to her as Miss Sanders.

Joseph R. Grismer and Phoebe Davis, brought out the Grismer version of Monte Cristo last evening, supported by the Wallerford, Stockwell and Osborne co. at the Alcazar.

Clara Morris opened the second week of her Baldwin season last night in the New Magdalen. Light attendance; bad weather. Light attendance at all the houses except the Grand, where there was a large audience.

A Woman of the People succeeded The Galley Slave Sunday night at the California. Large audience. Rose Wood in the lead role, and R. J. Buckley, Charlotte L. J. Holden, and others. The world will follow and christen the complete new California Theatre stock co.

Hermann continues to mystify his Bush Street audience, presenting this and next week, after which comes the Castles Opera co.

Professor McManis reopened the Standard Theatre last night, playing himself upon eight instruments at one time, principally the organ, with which he is an expert. He was assisted by a troupe of colored specialists.

Coast Drift: Louis A. Morganstern is at home after an excellent season with the Grismers. Louis and his pretty wife are enjoying the theatre at a while while. He is a native of the Grismers, and he is a native of the Grismers.

He visited the California Saturday night, ostensibly to see the Galley Slave, but really to see Helen Mason, a dear friend of Mrs. Abbey's. Patti is a very fond of new plays, and she is a very fond of new plays.

De Young Friday night. Little Freddie Stockmeyer, a clever Miss of about fifteen summers, who played Mercury so well in the role of the boy, is now in the role of the boy. She is a native of the Grismers, and she is a native of the Grismers.

Monte Cristo at the Alcazar. Lewis Morrison will appear in a new play, and he is a native of the Grismers, and he is a native of the Grismers.

Spencer and his wife arrived last week from Denver, Col.—Robert A. Abernethy, stage manager at the California. He is a native of the Grismers, and he is a native of the Grismers.

George W. June, advance for the Silver King, had a novel idea of printing his dogers on one back of valentines. Charles Bower and co. laid off last week in this city.

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Park Theatre last week. Modjeska began a week's season Monday evening, playing From-From. The audience was large and enthusiastic. Next week, Alone in London.

We, U. & Co. was played to fair attendance all last week at the Brooklyn Theatre. James O'Neill in Monte Cristo attracted a very good and once Monday evening. The stage-setting was particularly fine. Next week, Miss Fortenace.

The Grand Opera House Frankie Kemble was fairly successful with Sybil last week. A Ring of Iron was witnessed by a good-sized assemblage on Monday evening. It was handsomely put upon the stage. Silas co. was well received.

The new people at the Criterion on Monday evening were John Till and marionettes, Howe and Doyle and P. H. Thurber. A burlesque on The Mikado, entitled My-Cord-Oh was well received, notwithstanding its chaste flavor. Charles Hayward played Yum-Yum.

The fourth Philharmonic concert which was given at the Academy of Music on Saturday evening, was as a matter of course, well attended. There were no novelties on the programme. Lill Lehmann was the soloist. At Hyde and Behman's Theatre the Howard Atheneum co. played to crowded houses last week. Marietta and her co. were well received.

For the third time this season E. F. Mayo has presented Davy Crockett in this city—this time at the Brooklyn Museum, where it was witnessed on Monday evening by an assemblage of goodly size.

BROOKLYN, E. D. Margaret Mather drew packed houses at every performance last week at the Lee Avenue Academy of Music. The Main Line opened Monday night of this week to a well filled house. Next week, Bunch of Keys.

Under the Gaillard drew to such an extent at the Novelty Theatre that even standing room was at a premium. This week, Cattle King opened to one of the largest audiences of the season.

Scheming made a hit at the People's last week. On Monday of this week the Lyons presented a selected co. of artists known as the Lyons European Novelty co.; fair success. On Tuesday night, the Lyons presented a selected co. of artists known as the Lyons European Novelty co.; fair success.

Jersey City and Hoboken. Alone in London did a very fair business at the Academy week of 7. Cora Tanner was supported by the Lyons. The Lyons presented a selected co. of artists known as the Lyons European Novelty co.; fair success.

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claim. This week Kiralfy's Rat-Catcher. Large business is anticipated.

At Whitney's Opera House the old story, "crowded to the doors," was told again. No matter what the attraction, the house is always packed. George Little's female impersonator was the attraction and gave a very satisfactory performance. This week Little's World.

Items: The present is positively the last week of Whitney's Opera House. The performance given Saturday night will be the last within its walls. The Government has given Manager Whitney this lease in order that he might not suffer loss. This house was opened eleven years ago by Furber's Fifth Avenue co. in London Assurance, with George Boniface, Harry Hawk, George Reynolds, Dolly Pike and others in the cast. Among the different managers who have occupied the house may be mentioned S. W. Fort, E. K. Kidder, Tom Davey and C. E. Leach. For the past two years it has been run at low prices, and made money for its proprietor, who regrets losing it in the middle of so prosperous a season as the present—Manager Boniface takes a benefit Friday night, and his friends propose to make it a grand one. Every lady attending is to be given a photograph of the house soon to be razed.

Detroit is to have a cyclorama of the Battle of Alamo. It is said to be the finest yet produced. Manager Whitney proposed to make a stock company of his music business, so that he can devote more of his personal attention to his theatres. While he would still own the largest part of the stock himself, at the same time it would relieve him from attending so closely to this business.

ALABAMA. KUFALBA. Shorter Opera House (Edward Dickson, manager). Florence Elmore drew fair houses 11-15 and matinee. Parthenia, Lady of Lyons and Camille were rendered. Miss Elmore was seriously indisposed during the engagement, and it was not

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HARRISON GREY FISKE . . . EDITOR

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NEW YORK, - - FEBRUARY 19, 1887.

MIRROR LETTER-LIST.

Abbott, Frank
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Bova, W. Paul
Brooks, Dyle
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Brennan, Matthew
Bradshaw, C. H.
Balf, Louise, Miss
Clark, H. G.
Corby, Sheridan
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Whelan, M. M.
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* The New York Mirror has the Largest Dramatic Circulation in America.

Work Done and More to Do.

The remarkable success of THE MIRROR Memorial Monument Fund has excited widespread comment. The press allude to it as a memorable journalistic feat and pay just tribute to the proverbial generosity of the profession as exemplified by this incident.

THE MIRROR has never failed to carry through anything it has undertaken. The reasons are obvious; in the first place THE MIRROR never sets out to accomplish anything that is not contributory to the best interests of the profession; in the second place it can confidently rely on the sympathy and support of actors and managers generally. Its constituency has not been obtained without work and merit, and we are proud to say that the confidence it enjoys and the influence it wields have ever proved potent when put to the test.

Every achievement in the right direction, every benefit accrued to the profession by this journal, tends to improve the condition of the one and strengthen the hold of the other. It is a matter of mutual advantage. Our aim was, is and shall be to improve the stage, secure to its people worthier recognition and assist in placing both where they will command the esteem and admiration of all classes. The Actors' Fund is co-operating to forward this endeavor. Its improving as well as its sustaining influence is perceptibly felt. What it has already accomplished is most praiseworthy; what accomplishments it has in view will even more decidedly render it worthy of commendation.

We have several matters of vital importance to the profession under advisement, chiefly of a legislative description. Two measures in particular will receive our attention shortly. In both cases, we are happy to say, we have assurances of aid and support from several of our most conspicuous and influential statesmen. The theatrical interests of this country have grown rapidly during the last decade. They have achieved such value and importance that they are entitled to governmental recognition and protection.

The time for action in certain directions to abate crying evils has arrived, and the profession can rest assured that in THE MIRROR they have a chosen champion

that will represent them wisely, honestly, ably and courageously. It is our purpose not only to publish the brightest, completest and most entertaining record of the stage, but to fulfil, as well, a yet higher function in voicing the needs and enforcing the just demands of its constituents.

That License Bill.

Mr. Cantor's bill to amend the present law respecting theatrical licenses that was set forth in THE MIRROR last week has excited a storm of comment. We suspected not only that the proposed measure would sacrifice a considerable sum annually of the Actors' Fund, but that it had a deeper significance, savoring, in short, of political jobbery. Bills are constantly introduced in the State Legislature to create new and useless offices to reward petty partisan politicians with nice fat berths at the public expense. In this case the salaries of the proposed "Registrar, clerk, two inspectors of theatrical licenses" and the Registrar's attorney would actually be paid by the Actors' Fund and Society for the Reformation of Juvenile Delinquents.

Fortunately this bill could not be sneaked through the Albany Legislature without the knowledge of THE MIRROR and the managers of this city. Almost to a man the latter are opposed to it, several denouncing its provisions in unmeasured terms. We are informed that the eyes of the New York City contingent in the Senate and Assembly were opened to the true inwardness of the bill by last week's MIRROR, and we are assured that if it comes before the Legislature it will meet with defeat. Moreover, it is understood that Mayor Hewitt will exert his influence against it, while Gov. Hill would unquestionably place his veto upon it. Under the circumstances the measure will not be enacted. It is not likely to get beyond the Committee on Affairs of Cities.

But while there is no necessity for anxiety on the score of this bill and its failure will be a cause for congratulation, it is evident that some amendment to the present license law should be passed in order to assure its enforcement in all cases. Under the old law that work was performed by the Juvenile Delinquents Society, which was solely interested in the proceeds. If the division of the license-moneys annually between that Association and the Actors' Fund could be made peremptory instead of discretionary with the Board of Estimate and Apportionment of this city, the two institutions could jointly guarantee to employ an inspector, bearing each one-half the expenses, and report all cases of violation to the authorities for prosecution. This would certainly simplify matters, leave the license-moneys intact for distribution, and ensure the law's enforcement economically and without expense to the taxpayers or the profession.

Personal.

LIPMAN.—Al Lipman is now Rose Coghlan's leading man, having first choice of parts.

MARBLE.—Earl Marble, THE MIRROR's Boston correspondent, has been spending a few days in town.

GILLETTE.—W. H. Gillette is at work on two new plays which he hopes to have ready by next season.

RIAL.—Louise Rial has left the Fortune's Fool company, and the same disbanded in Fort Worth, Texas, on Monday night.

WALLACK.—Lester Wallack left yesterday for Florida, whither he goes for his health. He will be absent five or six weeks.

HAWORTH.—On Sunday night, in Boston, Joseph Haworth rode the Elk, and is now a member of the lodge in that city.

DE BELLEVILLE.—Fred de Belleville has been offered a two years' engagement at the Lyceum Theatre by Manager Frohman.

GILL.—Mrs. William Gill, who has been ill with pneumonia for the past six weeks, is reported out of danger and in a fair way toward recovery.

MEREDITH.—Lucille Meredith has returned from the South, the Wright-Pickens Concert company having disbanded after a brief and disastrous season.

OVERTON.—Charles Overton arrived in London last Friday, and is actively preparing for Held by the Enemy to succeed A Noble Vagabond at the Princess.

VANDENHOFF.—Henry Vandenhoff is at the Brentwood Hotel. He is open to an engagement, and meanwhile receives pupils in the study of elocution and acting.

BARRETT.—Lawrence Barrett presented Rienz in Chicago on Sunday night, and was welcomed by a tremendous audience. He was recalled five times after the last curtain.

THOMAS.—Emil Thomas, the celebrated German comedian, will leave Europe on Feb. 23, and begin an engagement at the Thalia Theatre the second week in March.

ROSS.—Jennie Ross has returned to the stage after a long absence at the sick bed of her mother. In past years Miss Ross has supported Charles Fechter, Lawrence Barrett and Alice Dunning Lingard.

DAVIS.—Douglas White, manager of the Zitzka company, has forwarded to J. Charles Davis from San Francisco a present in the shape of a fine Siberian wolf-skin rug.

ALLEN.—Viola Allen, who is to play the leading part in Held by the Enemy in San Francisco the coming Summer, will also create the leading part in a new production there.

BERT.—Mabel Bert, who is supporting McKee Rankin, was formerly leading lady at the California Theatre, and was popularly regarded as the Georgia Cayvan of San Francisco.

DAVIS.—Manager W. J. Davis, of Chicago, is in the city on a visit to his wife, Jessie Bartlett-Davis, of the National Opera company, who is ill and temporarily retired from work.

WILDER.—On Tuesday afternoon Marshall P. Wilder gave an exhibition of mind-reading at the Press Club. His performance is reported to have equalled that given by Bishop.

WALCOT.—Mr. and Mrs. Charles Walcot, who have made quite a success at the Union Square Theatre in Rose Coghlan's support, have been offered an engagement in the West for the Summer.

ACKERMAN.—Irene Ackerman has gone South to join Aiden Benedict's Monte Cristo company to play Mercedes. The company has just closed a very successful week at the Avenue Theatre, New Orleans.

BELLEV.—Mr. Kyrie Bellevue will go down to coming generations in the history of the English stage as the only actor who was wont to appear before the curtain, in response to a call, with his hands in his pockets.

KEAN.—Emily Kean has received a letter from Hoyt and Thomas looking to an engagement with one of their farce-comedies for next season. Miss Kean is not only a fine soubrette, but an especially good vocalist.

DILLON.—Louise Dillon has been engaged for the Lyceum Theatre for next year. She will play all Summer in San Francisco. Miss Dillon has been playing steadily for sixty-one weeks, and is under contract for another year.

BARLOW.—Pretty Billie Barlow, formerly of the Casino company, recently assumed the part of Monte Cristo Junior in the burlesque at the London Gaiety, Nellie Farrer being absent from the cast. According to some accounts she scored a success.

LYON.—Esther Lyon has just left Turner's Under the Gaslight company, and is open for offers for leading business. Miss Lyon, who is a very pretty and talented woman, found the work on museum circuits too fatiguing and was compelled to throw up her engagement.

GILLETTE.—William Gillette will play the role of the Private Secretary next week at the Park Theatre, Boston, for the last time. He has decided to give up the part, and has only played it in this and other large cities on account of extraordinary inducements offered by Manager A. M. Palmer.

MOLLE.—Ida Mülle has returned to town, and is residing on West Twenty-fourth street. She has been travelling with her husband for some weeks. He is connected with the business department of the Gypsy Baron company. Miss Mülle is disengaged, but doesn't wish to be any longer than she can help it.

HAWTHORNE.—Grace Hawthorne has leased the Princess Theatre, London, and will open therein with Theodora. Miss Hawthorne now controls two theatres in London, and has become a prominent figure in theatricals abroad. At last advice she was continuing in Camille at Olympic matinees to overflowing houses.

MILLER.—Henry Miller, who is supporting Clara Morris during her engagement in San Francisco, has been specially engaged by Al Hayman to play two weeks under his management while Miss Morris is resting. Mr. Miller will play the title role in the forthcoming production of Faust at the Baldwin Theatre on Feb. 28.

MANSFIELD.—Richard Mansfield has been urged to essay Shylock during his Spring engagement at the Boston Museum. By the way, five members of Mr. Mansfield's company have been disabled from illness from three to four weeks this season, but not a cent has been deducted from salaries.

BINDLEY.—Florence Bindley, under the management of Mrs. Emma Frank, has worked her way into popularity as a soubrette star. This young lady is the one-time Baby Bindley. One of the first companies to start out this season, it is likely to be one of the last to close. Miss Bindley has two plays, A Heroine in Rags and Excitement, and is doing a flourishing business in Missouri and Illinois.

BOWERS.—Much sympathy is felt for Mrs. D. P. Bowers in the disaster that has overtaken herself and company. Up to the burning of the theatre and hotel in Augusta, Ga., Mrs. Bowers' tour had been a series of uninterrupted triumphs. It is to be hoped that she will be enabled to soon make a fresh start and continue the successes so sadly interrupted.

LEWIS.—One of the best comedians and men, James Lewis, is pictured on our title-page this week. Mr. Lewis is a modest man, whose rare gifts are appreciated all the same. He occupies a warm place in the heart of the metropolitan public, and richly does he merit the esteem in which he is held. Had Mr. Lewis been under other management than that he now serves, he would probably have long since been established as a successful star, coining a fortune, instead of working for a salary.

The Actors' Fund.

Four applications for relief were considered

last week—all favorably. There are five applications on file.

Expended in relief last week, \$186.63. There were no funerals.

Ten headstones have been placed over graves in the Actors' Fund plot in the Cemetery of the Evergreens.

New members and annual dues paid in: John G. Whitfield, Louis Mann, John M. Burke, Mae Wentworth, Marion A. Earle, Neil O'Brien, Mrs. C. F. Loraine, Emma Skerrett, Emma Lathrop, Josh E. Ogden, Fenwick Armstrong, Louisa F. Coley, Alfred B. Coley, Charles J. Fyffe, Agatha Singleton, Graham Earle, Mamie Anderson, Joseph E. Anderson, Emile R. Lewis, E. C. Chamberlin, Addie Pratt, Della Sawyer, Mrs. W. G. Jones and Mrs. Kate Collins.

The Fund benefit in Brooklyn last week netted something over \$2,100. Edwin Knowles has paid over \$2,014 to Treasurer French. The balance, in the hands of the Police and Fire Departments, will be shortly sent in.

Opposition to the License Bill.

"My opinion regarding the theatrical license bill, which was given in full in THE MIRROR last week," said Manager Frank Murtha to a reporter of this journal the other day, "is that it is a job in some way or other. There's a nigger in the fence somewhere. I can't say where, of course; but I think that if the Fund, managed by the men that it is managed by now, cannot take care of that matter, no person or no body of men can. There is in fact no question regarding the theatrical profession and the theatres that they cannot handle."

"It was very different some years ago, when there was no society or corporation connected with the dramatic profession. But now we have a Fund thoroughly established, the Board of Trustees of which consists of a body of men of established standing in the community and who are thoroughly acquainted with the wants of the profession. Their treasurer gives bonds for the proper handling of all moneys. The solution of the question is simple. The Fund should have the control of all moneys connected with the theatres, not only of this city, but of this State. They have talent and ability, and are more capable of attending to the task than any politician, no matter who he may be. I also think that the Fund would do a very good stroke by engaging a lawyer who would be constantly in Albany to watch and carefully scan all the bills introduced affecting the profession in any way."

"In my opinion the bill which THE MIRROR discussed last week is not one that should meet with the approval of the theatrical profession," said Manager Ed. Gilmore. "I think that a man should be appointed by the Actors' Fund, at a small salary, to visit the places that are suspected of not being licensed, and to report all infractions of the law to the proper authorities—the Mayor, the Corporation Counsel's Office or the District Attorney—so that they could at once be prosecuted and forced to take out licenses, and not be allowed to run along without disturbance, as might be the case were there no one to attend to the matter."

"The man appointed for the position could be one who had other business on which to depend for a livelihood. The Actors' Fund could afford to do this thing, and I would be willing to pay my share toward it; but if it did not the managers could pool issues to see that their interests were protected."

"In my opinion," said M. W. Hanley to THE MIRROR representative, "all the collecting of license-moneys could be attended to by the Actors' Fund. Let one man attend entirely to the work, so that as much of the money as possible will go to the Fund. The sum of \$3,600 a year seems to me to be a great deal too much to devote to the collecting of license-moneys."

"I think that the passage of the Cantor bill means the establishing of an unnecessary bureau," said John F. Poole. "The Actors' Fund has now a committee appointed to attend to the enforcing of the theatrical license law, among certain other duties, and I think the work should be done with little or no cost to the city. Let the Actors' Fund attend to it. Half of the money received goes to the Actors' Fund; therefore it is to its interest to see that the law is rigidly enforced. Let a committee of three attend to the matter, and report all cases of negligence or violation to the counsel of the Fund, who shall have authority to proceed at once against the parties violating. These bureaus, appointed by and oftentimes made up of politicians, are so liable to corruption that the less we have of them, in my opinion, the better."

James J. Brady, acting-manager of the Union Square Theatre, in speaking of the proposed law, said: "For my part I do not see why the Actors' Fund, which is a very prosperous institution—although burdened, as all such bodies are, with a number of needy dependents—cannot make use of some of these people when the opportunity is offered, as it is in this way, and have one of these people attend to the necessary skirmishing about in search of violations of the law. Let them use some of their own furniture instead of needlessly throwing away \$1,800, which would come to them out of the salaries to be paid otherwise to this proposed bureau. That is how the thing looks to me."

"I am opposed to the bill regarding the appointment of a Registrar, a clerk and two inspectors to take charge of the enforcing of the theatrical license law," said Theodore Moss to a MIRROR reporter yesterday, "because it details a number of men to do what one man is doing now, and I believe in leaving well enough alone. If there is to be a change at all, let it be in the direction of having the whole amount go to the Actors' Fund, and then they can afford to pay for the collecting thereof."

"Have you ever thought what the placing of a license on theatres means? It means that it is a stigma and a disgrace to the entire profession. By implication we are looked upon as creating juvenile delinquents. If there is any agitation again over the subject, why not turn it toward the abolition of theatrical licenses? We pay our taxes of \$6,000 and \$8,000 a year on our theatres. Why should we pay more? For what? Are we responsible for juvenile delinquents? Children are not admitted to most of the theatres unless they are accompanied by their parents or friends. Why is not a tax placed upon the dime novels that do make the juvenile delinquents of our age?"

"The whole matter is that the theatrical

license is one of those old blue laws that should have been done away with long ago. America is still away behind the age. Other Governments subsidize theatres, giving them \$10,000 and \$20,000 yearly to have the public amused. The theatre is a benefit to the city. Shut up the theatres and provide no rational amusement for your young men, and you will see crime doubled. And yet we are called upon to support societies for the Reformation of Juvenile Delinquents."

Edward Aronson in speaking of the subject said: "I am opposed to the bill because it will create a precedent in cases where matters are being attended to well enough at the time for the establishing of needless and cumbersome bureaus all through the different municipal departments. If there is need for a change, let the Actors' Fund take entire charge of the collecting of license-moneys. It is so thoroughly interested that the work will be conscientiously done. The appointing of a Registrar and the other officers would be a foolish waste of money."

Mr. Harrison's Persiflage.

Louis Harrison arrived in the city on Monday, looking in the best of health. His face has become more broad and hardened since he left the city last September, and his wit points less in the direction of mental decay.

"I have come on to have the name of Munkacz's picture changed," he said to THE MIRROR reporter, "so that my name shall figure in it somewhere; and yet the report that I have a swelled head is untrue. I am just in from Philadelphia, and I want to tell you that, although I've been in almost every town in this country, I've never had such a warm reception as in the Quaker village—including the fire. All that I've done since the burning down of the Temple Theatre has been to accept invitations to clubs and social entertainments. There's no more genial and generous a social circle than that of Philadelphia."

"Of course, you've heard of Mestayer's little joke. We were all at the Continental Hotel at the time—John T. Raymond, Robson, Crane, Mestayer and myself. I was lying in bed. It was New Year's night, and a boy came up with a long, oblong package. 'Another present,' I said. Then I opened it. It was a square block of wood, still burning from having been recently ignited."

"What the deuce can this mean? I asked. An envelope was attached to the corner. It read, after a commonplace introduction:

I have been endangering my life, as I hope never again, for your sake. I delved for hours among the ruins of the Temple Theatre and finally rescued the centre of the stage. Place your foot on it. Look! elevate your eyebrows; smile until the two ends of your mouth shake hands at the back of your neck, and proceed to torture an imaginary public. Yours, tobogganing down the shady side of life.

WILLIAM A. MESTAYER.

"I am consummating arrangements for a tour through the Western country, including California, to make up for lost time. I have two new plays, one by a prominent journalist and the other by a New York dramatist. I won't tell you the plot of either, as the ideas could easily be stolen. There is a possibility of my becoming one of the staff of Texas Siftings. I met Colonel Knox at the recent dinner to somebody in Philadelphia, and he expressed a desire to have me. I have contributed sketches and poems so often gratuitously that I don't see any reason why I should not receive pay in the future. I am a New Yorker now for good; or, rather, for good or evil, if I play."

Early Dramatic Journalism.

Nearly half a century ago the town looked for authoritative notices of the theatre to The Albion, which were contributed by Professor Howes, father of the artist of our day of that name. Somewhat similar attention was given to the subject by the sporting paper, the Spirit of the Times, edited by William T. Porter, having among his contributors in that feature a brisk youth by the name of Brady, the same being identical with our present honored Supreme Court Judge, John R. Brady. Following these we had a special column in the Sunday papers given to the subject by writers assigned to that specialty.

Among the incidental experiments in dramatic journalism may be mentioned a little four page weekly, published in Centre street, bearing the name of The Rambler, edited by an enterprising youth named Dennis Harrigan, known as the author of the melodrama, The Orange Girl of Venice, which enjoyed a great run at the old Chatham Theatre. We may in a certain way introduce ourselves here historically by referring to The Prompter, a weekly 12mo pamphlet, conducted by the present contributor to THE MIRROR, antagonized by a similar publication in imitation of it, named The Prompter's Whistle.

The dailies had already begun to give increased attention to the theatre as a department proper to be cultivated—in which direction the Herald must have the credit of taking a decided lead.

In the wake of these appeared a swarm of loose sheets, programmes and circulars prepared for circulation inside of the theatres. A shoal of papers of more formal method and assuming immediate charge of professional interests pushed out from shore and took their place among trade or class journals.

Among those showing itself more as a jolly boat than as a first-rater, THE MIRROR put out its prow and forged along for a short time, and after a fashion when it came into the hands now controlling it. From the first day its present management went upon deck there has been a steady increase in its support in every sense of the word.

In every direction affiliated with the theatrical interest it has sent out its tendrils, grasping whatever was needful, strengthening and of growing quality that belongs to the theatre in its best estate.

To one special bias this journal confidently refers as distinguishing it from all other issues of dramatic periodicals. It has steadily, faithfully, and with increasing power devoted itself to the elevation and advancement of legitimate dramatic sentiment, usages and influence. In all times and all seasons it has kept bright its shield and its lance steady, upholding the banner inscribed "Excelsior," resolved to attain the widest horizon and clearest outlook upon the field of theatrical journalism, to instruct the true dramatist, incite the wire manager, and cheer on the worthy sons and daughters of the stage.

NESTOR.

The Usher.



Mind him who can! The ladies call him, sweet.
—Love's Labor's Lost.

This story on Fred. Marsden may have appeared before, but I haven't seen it. The dramatist was riding up to his Harlem home on the L. A smooth-faced man dropped into the seat beside him and began talking. Marsden has a bad memory for names and a good one for faces. He recollected the countenance, but couldn't "place" the man. By-and-by it became embarrassing, and Marsden tried some strategic queries.

"How is the wife?" he asked.
"Very well, thanks," responded the clean-shaven stranger.

"And the children?"
"Flourishing, sir, flourishing."

"And where are you playing this week?"
"Playing—I don't play, sir; I preach. I am still located at the One Hundred and Twenty-eighth Street Baptist Church."

This recalls the old story of Sheridan Knowles, whose atrocious memory for names furnished a theme for countless anecdotes. One day in the Strand he met an acquaintance that he didn't recollect, and he determined to try an ingenious scheme for ascertaining the name and saving mutual mortification.

"How are you, old boy," began Knowles. "This is most fortuitous. I've wanted to see you to settle a doubt as to the correct spelling of your name. Will you relieve my perplexity?"

"With pleasure. It's f-o-m-e-s."

"Ah, to be sure. I'm much relieved by your decision."

The Press Club will have its second monthly reception next Monday night. These affairs are given in compliment to various active workers in the Club, and this one is in honor of George Bartholomew, managing editor of the *Daily News*.

Dr. Robertson, so well known among the profession as a good physician and a good fellow, is, as his name indicates, a native of Bonnie Scotland. Although he recently became a citizen of this glorious nation (in order to be able to vote for Henry George), his accent has not yet become naturalized. But the good Doctor is utterly oblivious of this.

To-day a friend sent him a new patient—a far Westerner whose experience of "furriners" is somewhat small, and whose knowledge of dialect and accent is restricted within modest limits. The friend afterward asked this gentleman his opinion of Robertson.

"Do you know, that Doctor's a d-d smart little Irishman!"

Sound the pibroch, drone ye pipes, clash ye claymores! Shades of Bruce and Wallace!

I have religiously kept this story quiet until the Westerner returned to his boundless prairie, lest the braw Scot should seek to avenge himself upon the innocent stranger within our gates by the application of that diabolical electric machine.

Mrs. William Henderson is anxious as to the fate of her play, *The Martyr Mother*. Mrs. Bowers had the only complete copy in her possession, having accepted it for speedy production, and the author thinks it was destroyed in the Augusta fire.

The St. George Dispensary, at 59 East Ninth street, is an institution that treats a large number of patients. There are thirty-three physicians connected with it, who receive patients at the dispensary and attend them when necessary in their homes. Miss Ada M. Chevallier, the founder and President, paid a visit to THE MIRROR office the other day in order to place the benefits of the institution before such members of the profession—and especially women—as may not have the means to pay for medical attendance and medicines. "We have treated fifty chorugirls during the past few months," said Miss Chevallier, "and as the Dispensary is indebted to the profession for substantial aid, we want to show our gratitude by offering its privileges to whoever may need them in the dramatic and musical guilds. The work is supported by women, and for that reason this offer is particularly directed to actresses and ballet-girls that may be in distressed circumstances. Any one that comes or sends to the Dispensary will receive treatment gratis."

Fred. Lyster—largely known as manager, composer, author, versifier, musical critic, singer, actor and conductor—will be the recipient of a testimonial benefit at Wallack's on Sunday evening next. Mr. Lyster's committee of arrangements includes all the managers in

the city and a number of playwrights, actors and journalists. The programme is extensive in quantity and unexceptionable in quality, including the principal artists from the Casino, the Bijou, Dockstader's; Cappa's soloists; the Hungarian Gypsy Band; Mme. Marie De Fenelon, Mrs. W. Shaw, May Bennett, Fred. de Belleville, Alonzo Hatch, Haydon Tilla, Ellsworth Still, Frank Barnard and an orchestra to be directed by Cappa, Jesse Williams, Antony Reiff, Gus Kerker and Mr. Lyster. There should be a big house.

An important special meeting of the Board of Trustees of the Actors' Fund has been called for to-morrow (Friday) afternoon. The Building Committee will report on a site that they think is desirable for the proposed Actors' House, and the Trustees will take some action in the matter.

An echo from the holidays comes back across the Atlantic in a letter from Alfred Bryan, the London artist and caricaturist whose cartoons, signed "A. B.," in the *Entertainer* and other publications, have made him almost as widely known in New York as in the English metropolis. Of the Christmas *MIRROR* he says: "The sketches and tales are splendid, and I was also much taken by the portraits at the back. What an excellent likeness it seems to be of Edwin Forrest. We have nothing here in the way of reproduction to touch the engraving of the portrait group." Praise from Sir Rupert is praise indeed.

You have frequently shared a laugh with me over the queer letters that are sprinkled through my mail. Those from stage-struck aspirants are the funniest. As a rule they seem to consider bad spelling one of the rudimentary qualifications for a professional career. Here is one of that description:

The Drammatic Mirror:
Sirs: You will know by this letter that I would very much like to be an actor. I think I have a talent for the profession. I am quite young only 18, Feb 1st 1887, an very active, have an ordinary good english education, can sing very well and can also dance. I think with practice I could make a very good actor. Please help me if you can help me. Answer to H. S. H. and send copy of paper and you will gratify me. Yours very truly
W. J. W.

If H. S. H. develops as much facility in doubling parts as he shows in doubling letters where one is usually supposed to suffice, the brilliance of his prospective dramatic career is assured.

The theatre down in Eighth street has had a continuous run of bad business since the start, according to the managers that have played there. Is the Bible House too near; is the department of the Chesterfieldian Poole, Jr., oppressive; is there no field for a theatre in that quarter of the city, or—what?

An esteemed correspondent wishes to know something concerning the American career of Grace Hawthorne, the actress that is stirring up a lively breeze by her bold theatrical operations in London. She made a contract two or three seasons ago with the alert W. W. Kelly, who bounced her out of town, alleging as a special reason for receiving the patronage of her countrymen that she was "No Countess! No Duchess! Only an American Girl!" or something of that sort. Her success was neutral, and she went abroad finally. Since then she has shot out like an eccentric meteor from the clear sky of London amusements, astonishing everybody there and here.

Mr. Stevens' Passing Shadows.

"I shall produce my new play of Passing Shadows at the People's Theatre on March 14," said John A. Stevens in an interview. "The piece is a Russian drama in four acts, and has been pronounced by all who have heard it read, namely, Fanny Davenport, Ed Price, Charles Frohman, Fred. de Belleville and Nixon and Zimmerman, of Philadelphia, to be as strong and intense as any play they have seen for years. My arrangements with Mr. Miner were made some five months ago, the supervision of the production being turned over to J. Charles Davis, his manager. All of the scenery and costumes will be new. The first act represents the home of Olga—the interior of a Russian residence of the middle class; the second act shows the ball-room of the Grand Opera House in St. Petersburg, where a *bal masque* is in progress; the third is the home of Count Ivan Demidoff, and the fourth is the interior of the residence of Count Fedor Petrovich. The costumes will be brilliant, as the scenes give opportunity for introducing Russian military, ladies of the court and peasantry. Should the play prove a success it will be seen at two other houses in the city; then go to Brooklyn, Philadelphia, Washington and Baltimore.

"The cast will be large, but is not yet completed. Among those engaged are Fred. de Belleville, Harry Eytling, Charles B. Hawkins, John C. Walsh, John Jaanus, J. M. Albie, Mr. Gilsey, Mr. Temple, Emily Lytton, Edith Bird, Addie Cumming, Florence Baker, Cora Macy, Mrs. W. G. Jones and Meriden Lee."

The Next Niblo Spectacle.

"There is no truth in the report that Imre Kiralfy is to be a partner with me in Niblo's Garden next year," said Manager F. G. Gilmore to a *MIRROR* reporter the other day. "The rumor may be accounted for in the fact that we are arranging a big spectacular production for next season. The spectacle is founded on an old drama. The piece opens the next Niblo season on August 15. A run of eight weeks is on the cards. Time is filled to March 1, '88. A good deal of the scenery,

already painted, comes from Italy, and the costumes will be of European make. Models for the last of the scenery will arrive here shortly, and then a force of painters will be put to work. A famous European danseuse has been engaged. Mr. Kiralfy will go to Europe in April to arrange details.

"For next season Niblo's Garden has a very good showing. First comes the spectacle for a run, besides which I have Joseph Jefferson, Lawrence Barrett, possibly Booth, Harbor Lights, A Run of Luck, the new minstrels, Rice, Sweatnam and Fagan's; Thatcher, Primrose and West's, The Black Crook, Around the World, and others."

In the Courts.

A VERDICT FOR AUGUSTIN DALY.

Several years ago Augustin Daly and John Stetson entered into an agreement whereby the latter was to have the right to produce the plays *Pique* and *Divorce* by paying \$200 a week for the privilege. Difficulties subsequently arose over the matter, which resulted in the bringing in court of a suit by Daly for \$5,000, claimed to be due him from Stetson under the original agreement. This suit was brought in the Superior Court. When it came to trial Stetson claimed an offset of royalties alleged to be due Adolph Neuendorff for the performance of *Dollars and Sense*, 7 20-8, and *The Passing Regiment*, which royalties had been assigned to Mr. Stetson. The question then came up as to Mr. Neuendorff's position with regard to the plays. Judge O'Gorman held that Neuendorff was simply an agent of the German authors and that his agency had been revoked. In regard to the play *Dollars and Sense*, Neuendorff testified that he had first given it to Lester Wallack, because he was ordered to do so by the author, for the reason that Daly had already several plays in his possession of the same author and had not put them on the stage. Judge O'Gorman then left it to the jury to decide whether, from that statement, Mr. Daly was justified in regarding Neuendorff as an agent and in paying royalties directly to the author, and whether Neuendorff and his assignee were not estopped from now saying that Neuendorff was a principal, not an agent. The jury decided in favor of Mr. Daly, giving a verdict for the full amount. The case was then appealed to the General Term of the Court, which gave a decision yesterday affirming the verdict of the Court below and bringing an end to the long litigation.

MISS OLCOTT'S PHOTOGRAPHS.

A suit against Lillian Olcott by Benjamin J. Falk, the photographer, though not involving a large amount, has attracted considerable attention during the week. The action was to recover \$46 for photographs furnished by Falk, and was brought to trial in the Sixth Judicial Court before Civil Justice Kelly. Falk testified that it was customary among the profession when invited into a gallery to have their pictures taken to receive as a matter of courtesy a few pictures without charge; but if they wanted more it was usual to pay for them. Testimony was given that Miss Olcott had received 150 panel and cabinet pictures. E. G. Gilmore testified for the defence and said that when Miss Olcott brought out Theodora at Niblo's Garden, a representative of Mr. Falk came and entered into an agreement with the actress that Falk should have the exclusive privilege of taking the pictures and selling the photographs, but that she was to have as many as she wished without charge. She had expended \$25 in having scenery and costumes taken to the gallery, and spent much time in posing for the various positions and scenes. Falk then assumed the exclusive charge of selling the pictures. Falk's manager denied that there was such an agreement, and attempted to prove that it was improbable and contrary to the usual custom that it should have been made. Judge Kelly took the papers and reserved decision.

Goodwin's Trip to the Hub.

Nat C. Goodwin, Jr., and the Bijou Opera House company made a flying trip to Boston at the close of the performance of *The Mascotte* last Wednesday night, arriving in the Hub at 7 o'clock on Thursday morning. The party included Charles B. Bishop, Robert C. Hilliard, H. B. Bradley, E. F. Goodwin, E. F. Temple, Frank Morse, Loie Fuller, Jennie Weathersby, Lillie Alliston, Rose Leighton, Ida Van Osten, J. A. Andrews, of Tiffany and Co.; Manager John F. Donnelly, James W. Boyle, E. S. Innet, Charles Witt, H. J. Belrine, of the *World*; Harry Walker, of the *Star*, and C. W. Thomas.

After a hearty reception from his friends at the depot in Boston, Mr. Goodwin was driven in a carriage to his parents' residence in West Canton street. Then he spent an hour at the Elks' lodge-rooms and at the Revere House, where breakfast was served. The Mayor of Boston presided, and besides the New York guests present were William Warren, Managers Rich and Harris, Marshall P. Wilder, Joseph Haworth, E. B. Rankin and others. Carriages were then taken to the Boston Theatre, where Mr. Goodwin presented two acts of *Turned Up* to a packed house, the occasion being the benefit of the Boston Lodge of Elks. At the conclusion of the performance he was presented by the members of the lodge with a handsome Roman gold locket, on one side of which projected the head of an elk with rubies for eyes and a brilliant diamond set in the neck. On the reverse side was the monogram N. C. G., set in diamonds, and the inscription: "Presented to N. C. Goodwin by Boston Lodge, No. 10. Boston Theatre, Feb. 10, 1887."

Mr. Goodwin thanked the donors in a neat speech, and in the same expeditious manner in which he had arrived, left for New York, reaching here in time to appear at the Thursday night performance.

McNooney's Visit to 'Frisco.

A body of the Seventh Regiment were having their annual St. Valentine's night racket at Harrigan's Park Theatre when a *MIRROR* reporter dropped in to see Manager Hanley. The racket was much quieter than in former years. Smiling Mr. Hanley was surrounded by military men and newspaper reporters, and

was doing his best to make matters pleasant for them. The members of the Seventh presented Mr. Harrigan with a large floral pillow, and the actor made a neat speech of acceptance. As entertainer in front of the house, Mr. Hanley was kept very busy, but he managed to find time to chat a little about the Summer trip of the Park Theatre company to 'Frisco, and said in substance:

"We start on June 1, and will play in but four cities on the way—Pittsburg, Chicago, Omaha and Salt Lake. I have arranged with Sam Carpenter, of the Pennsylvania Railroad, for a special train to convey the company, scenery and mechanical effects across the continent. Two cars will be required for the scenery alone. The company will number forty-five people. We will be absent about three months. Mr. Witham goes in advance to get up entirely new scenery for the plays to be presented—McNooney's Visit, The O'Regans and The Leather Patch.

"How is McNooney's Visit prospering? Do you hear the constant laughter and applause through those closed doors? The Visit is simply another Harrigan hit. The author has been working at it since the first night, and has made it more compact. Technically speaking, it has been cut down about an hour."

Orthoepy.

How shall we pronounce *either* and *neither*? Shall we pronounce the diphthong like long *i* or like long *e*? We shall do just as we please about it. If we go to the dictionaries within easy reach we find that the greater number of the authorities are in favor of the long *e* sound; but this difference is counterbalanced by the preference of some of the best speakers, both here and elsewhere. Walker preferred *either*, but said: "*Either* and *neither* are so often pronounced *either* and *neither* that it is hard to say to which class they belong." Smart also prefers *either* and *neither*, but says that between the two pronunciations, in point of good usage, there is little to choose. The late Richard Grant White was strongly opposed to sounding the diphthong of these words like long *i*. He said: "For the pronunciation *either* and *neither* with the *i* long, which is sometimes heard, there is no authority, either of analogy or of the best speakers. It is an affectation and, in this country, a copy of second-rate British affectation. Persons of the best education and the highest social position in England generally say *either* and *neither*." To this Dr. Fitzedward Hall, a higher authority in such matters than was Mr. White, replies: "On the contrary, the analogy of *elder*, *height*, and *slight* favors the pronunciation *either* and *neither*; and so the words *either* and *neither* are, perhaps, most frequently sounded by cultivated Englishmen and Englishwomen." At some of our New York theatres the one pronunciation seems to prevail, at some the other. At the Lyceum, if I do not err, all the players give the diphthong the long-*i* sound; at Daly's, on the contrary, they give it the long-*e* sound. There is one argument in the discussion, and one only, I think, that has much weight, and that one is this: No one objects to the long *e* sound, while there are those that object seriously to the long-*i* sound.

Predecessor. Mr. Gilmore has but slight authority for making *pre* the first syllable of this word. The first syllable is properly *pred*. *Provocation*. When I heard Mr. Macdonald sound both the *o*'s of this word long, I was confident that the authorities were against him. I find, however, that Smart is the only orthoepist of note that makes the second *o* short.

Construe. This word occurs in *Masks and Faces*, now playing by Miss Dauvray's company at the Lyceum, and by Miss Coghlan's company at the Union Square. Miss Dauvray accents the first syllable, Miss Coghlan the second. Miss Dauvray sides with the dictionaries, Miss Coghlan boldly sides with general usage and analogy. General usage says that the word should be accented on the second syllable in common with nearly all the two-syllable verbs in the language. In the long list of verbs beginning with *con* there are but two, I believe—*conquer* and *conjure*—that we accent on the first syllable. Sooner or later the dictionary-makers will have to do as Miss Coghlan does—yield to usage and sanction *con-strue*. ALFRED AYRES.

The Amateur Stage.

THE AMARANTH IN THE TWO ORPHANS.

The Amaranth has given four dramatic performances this season. Sealed Instructions and Confusion were exhibitions of genuine enterprise on the part of the dramatic committee, but the Two Orphans, the play presented at the Brooklyn Academy on Wednesday evening, February 9, has become somewhat threadbare through Kate Claxton's frequent representations in the City of Churches. It was this very piece that held the boards of the former Brooklyn Theatre on the night of the terrible fire that resulted in the loss of so many lives. Still, the large audience that gathered in the Academy seemed to enjoy the performance as much as if the piece were an absolute novelty. Charles Heckman, one of the shining lights of the amateur stage, acted the part of Jacques Frochard. He proved a picturesque and lifelike desperado, but his conception did not include much of the dare devil "gallows" humor exhibited by others in the same role. Alfred Young, who appeared as Pierre Frochard, was suffering from a recent accident, and was compelled to carry his arm in a sling. Under these circumstances it would not be fair to be too exacting. It was probably owing to his enfeebled condition that he was not able to make his dramatic situations very telling. Otherwise he acted with his usual efficiency. The Chevalier De Vaudrey of J. C. Costello had many good points, but owing to bad "stage business" he destroyed the effect of the fencing scene at the end of the second act. He redeemed himself, however, in the ensuing act, and the climax where he tears out the page from the secret family records, in presence of the Minister of Police, was done in a manner that elicited hearty applause. The most charitable view to take of the Comte De Linieres of Vergil Lopez is to assume that he was cast out of his line. Percy G. Williams, on the other hand, was just suited to the character of Picard, and provoked continuous laughter whenever he appeared on the scene. He was particularly happy in the first part of the fourth act. The

roles of the two orphans were also entrusted to skilled performers. Indeed, the Louise of Ada Woodruff, as well as the Henriette of Ada Austin, would have done credit to a professional company. Mrs. Charles Bellows, Jr., was a comical La Frochard, but seemed at times altogether too conscious of the villainy she was endeavoring to portray. In other respects her acting was quite realistic, and her make up was a study from nature. Madge Longstreet was an aristocratic-looking Comtesse De Linieres, and gave an excellent interpretation of the part. Mamie Sloan was a fairy and acrobatic Marianne, and Ida Williams proved a sympathetic Genevieve. Other characters were assumed as follows: Marquis De Presles, Frederick Bowne; Doctor, Frank Norris; Laffeur, Harry Hill; Officer of the Guard, A. H. Marquis; DeMailly, Dr. T. A. Quinlan; Destres, Charles H. Taylor; Julie, Elise Louis; Florette, Daisy Randall; Therese, May Halbert. The stage business was arranged by David Belasco.

The Amaranth presented the Two Orphans with the same cast at the New York Academy of Music on the following evening, Feb. 10. The performance was for the benefit of the Merton Commandery, K. T.

COALS OF FIRE AT THE MADISON SQUARE.

Lucy Edwalyn Coffey is the name of a comely young lady who has written a play called *Coals of Fire*, which was presented "for the first time on any stage" at the Madison Square Theatre on Monday afternoon, Feb. 14. The audience was large and fashionable. The patronesses included Mrs. John Sherwood, Mrs. Albert M. Palmer, Mrs. Brockholst Cutting, Mrs. Egbert Guersey, Mrs. Henry Clews, Mrs. F. B. Thurber, Mrs. Edward Lees Coffey, Mrs. Van Auker, Mrs. Charles A. Doremus, Mrs. Eugene McLean, Mrs. Howard Carroll, Mrs. Valentine G. Hall, Mrs. A. L. Bettner, Mrs. Benjamin Corlies and Mrs. Algernon S. Sullivan. The proceeds of the entertainment are to be devoted to the Children's Ward in the Home of the Good Samaritan Deaconesses.

The piece is the outcome of the attention given by Miss Coffey to novel reading and theatrical performances. The plot is outlined in the first five minutes of the play.

First Act: The real heiress, Edna Cavenish, is deprived of her wealth, the female villain, Mrs. Bertram, having induced her lover to forge the will.

Second Act: Edna becomes a governess in the family of her school friend, Vivian Thornton; is wooed and won by the brother, Geoffrey Thornton, and turned out of the house by the mother, Mrs. Thornton.

Third Act: Edna seeks refuge in the garret of a former family servant; her hiding place is discovered by Geoffrey, also by Harold Duff, who informs her that he forged the will and that she is rich.

Fourth Act: General reconciliation and coals of fire.

All this is, of course, very trite, but the dialogue is bright, and the play was so well acted in the main, that the audience were really entertained. David Belasco's manipulation was noticeable in the stage business, and there were few absurdities and incongruous episodes allowed to creep into the representation. Edward F. Coward was seen to advantage in the role of Geoffrey Thornton, and Valentine G. Hall was in his element as Adolphus Doolittle. William A. Taylor was an acceptable Victor Morton. Richard Young was excellent as Harold Duff, and J. Francis Conrad a subdued but pathetic family servant. Miss Perkins has unquestionable talent for the stage, and her Mrs. Bertram was a most realistic impersonation of ambitious and designing womanhood. Laura Sedgwick Collins was a dignified and purse-proud Mrs. Thornton, while Mrs. Wilber Bloodgood was kitchensaid and amusing as Vivian Thornton. Miss Coffey fairly captivated the audience from the start by her pretty face and girlish charm. Neither her play nor her acting evince unusual talent, but she has scored a social success, and, moreover, has been chiefly instrumental in raising a handsome sum thereby for a worthy charity.

THE BOOTH IN MRS. WALTHROP'S BACHELORS.

It is comical to see age aping the gush and giddiness of youth. It was equally amusing to see the young men of the Booth trying to assume the set manners of old bachelors on Tuesday evening, Feb. 15, at the Brooklyn Athenaeum. M. J. Rorke, the director of the play, knows more about scenic settings than he does about coaching amateurs. The performance of Mrs. Walthrop's Bachelors proved that there is plenty of crude talent in the society, but the lack of training and ensemble was sadly apparent. W. F. Wells as Judge Thorne, W. J. McCabill as Professor Granby, and A. S. Somers as Dr. Wareham did their best to cut-act each other. They substituted noise for stage business and clowning for comedy humor. All three of these young men have histrionic talent, but they want to be placed under proper guidance and toned down. T. T. Hayden was handsome and competent as Charles Gordon. A. H. Marquis was very amusing as Wiggins, but was also guilty of overdoing his part at times. N. W. Hillock gave a commendable impersonation of the old servant. The Mrs. Walthrop of Edna Wallack made many in the audience desirous of being classed among her boarders, while the Mrs. Courtney of Libbie F. Healey made others wish for the opportunity of consoling her in her widowhood. Anna V. Barrett evinced comedy talent as Alice, but evidently fell in with the spirit of overacting that pervaded the performance. Fanny Rorke, on the other hand, was somewhat too demure, but was otherwise efficient and engaging in the role of Esther Grey.

NOTES.

An organization known as the Helping Hand of Charity gave its initial entertainment at the Lexington Avenue Opera House on Wednesday evening, Feb. 16. A number of literary and musical selections were followed by Madison Morton's farce, *Two Bonapartes*. The cast included J. Palmer Collins, Henri Lee, G. M. D. Ansberr, Anna Thiel, Allie Shaw and Katie Lambert. Dr. R. H. L. Waters is the President of the H. H. C.

The Hawthorne will present *The Fool's Revenge* at the Lexington Avenue Opera House on Feb. 18. His Own Enemy will play by the Bethel Alumni Association at the Lexington Avenue Opera House on Saturday evening, Feb. 19.

The Kemble is to present *Home at the Brooklyn Academy* on Friday evening, Feb. 18. The Gilbert performance of *The Romance of a Poor Young Man*, at the Brooklyn Academy, on Wednesday evening, Feb. 16, will be duly noticed in our next issue.

The Brooklyn Amateur Opera Association will be heard in Maritana at the Academy of Music this (Thurs.) evening, Feb. 17.

PROVINCIAL.

(CONTINUED FROM FIFTH PAGE.)

entertainment. Barlow Brothers' Minstrels, 12; return date; fall house, fair entertainment.

WATERLOO.

Academy of Music (C. C. Gridley, manager): Barlow Brothers' Minstrels, 9-10; fair houses; excellent satisfaction.

ULEAN.

Opera House (Wagner and Reis, managers): One of the bravest 9; fair houses. The Amy Gordon Opera co. week 12.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): The presentation of May Blossom compared with that of last season was inferior, excepting the work of Ben Maginley and Mary Hamilton, which was excellent; house well filled. Lights of London co. 12; large and well-pleased audience.

SARATOGA.

Harrigan's Tourists gave a performance at the Town Hall, 10; good house and excellent satisfaction. The street parade, made in very disagreeable weather, attracted much attention and was largely responsible for the attendance. The Florence are announced for 15. This week we have Mary Henderson at Putnam Music Hall.

HORNELLVILLE.

Shattuck Opera House (Wagner and Reis, managers): Amy Gordon Opera co. played week 7 to the capacity of the house. Cheap prices. Bunch of Keys, 23; Gilmore's Band, 24.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): Passion's Slave attracted large audience last week. The opera was fairly good. This week Tony Desler's revised edition of Humpty Dumpty. Week of 21, Dooling-Hanna co.

GOWANDA.

Opera House (J. E. Van Lenna, manager): Jean Homer, in Lady Audley's Secret, 12; fair performance to light houses. Panorama, showing views of General Grant's travels under auspices of the O. A. R. 17. Wilbur's Dramatic co., week of 23.

AMSTERDAM.

Opera House (A. Z. Neff, manager): Harrigan's Hibernians co.; good house. Show and co. first-class. Siberia, 10.

AUBURN.

Academy of Music (E. J. Matson, manager): The Little Tycoon was more than well received by a good-sized audience, 10. Siberia drew good houses, 11-12.

ITHACA.

Opera House (H. L. Wilson, manager): A. R. Wilbur's Dramatic co. played to full house week of 7.

WATERTOWN.

City Opera House (E. M. Gates, manager): Madison Square Theatre co. in Private Secretary 7; fair house. The Kindergarten, with Stanley Macy, gave satisfaction to large audience 8-9.

NORTH CAROLINA.

CHARLOTTE.

Opera House (Standers and Wadsworth, managers): Madame Janish in Princess Andra; good and appreciative audience.

HENDERSON.

Barwell Hall (Henderson, manager): This place of amusement has been for some time, but will be occupied by the Agnes Wallace-Villa co. for a two nights engagement 10-11.

OHIO.

COLUMBUS.

Metropolitan Opera House: The Florence closed their engagement 7, giving The Flirt to a good house. Siberia and Black Crook played the house 8-9. Bunch of Keys drew only fair houses 10-12. Sheppard's co. in A Night On 17-19; Kate Forsyth 21; second concert of the Opera House 23-24.

Grand Opera House, Edwin Arden, in Eagle's Nest, had one of the best houses of the season, and the S. E. O. sign is nearly worn out. This week Jolly Ben Maginley in May Blossom, Nedra, A Slave Woman. Schneider's Garden: New faces this week—James Henderson and Walter, Emma Goss and Albert Marshall.

Isaac: The Pat of Parnassus Ranch will be given at the Metropolitan on 14 by the Shakespearean Club for the benefit of St. Francis Hospital. Manager Baker, of the Black Crook, entertained his co. with a supper at the "Heart of Trade" after the performance Tuesday. Harry Reed is on the sick list. W. Fred Aymer, in a scene of jealousy, with his friend, Charles Reed, leader of Selie's Brothers band—Charles Reed has signed with Bunch for next season. A drama company of Springfield Lodge visited the Columbus this Sunday evening. After the business meeting of the lodge, the company, including Deputy C. A. Miller, presented. Thomas W. Keene visited his daughter, Mrs. Edwin Arden, the first part of the week. The tragedian is leaving town. He says he will play an engagement at the Metropolitan in April.

DAYTON.

The Grand (Richt and Dickson, managers): Would that we were more frequently visited by such splendid attractions as Frank Mayo's Hordwick. The play is one of the best, and took the Columbus by storm. Triple repeat at the fall of every curtain in something unusual here, and Mayo can well feel proud of his reception from so cultured an audience. His impersonation of Hordwick is beyond criticism, and will eventually be regarded by his name equally as firmly as that of Crook.

The support was perfect, and to speak of its merits would be to waste through the entire cast. Mention should be made, however, of the Widow of James H. Taylor, and the Widow of James H. Taylor, and the Widow of James H. Taylor.

CINCINNATI.

Coliseum (Charles H. Kallstadt, manager and proprietor): Frank Jones, in St. Louis, 12; big house. Jeanish Calie, in An American Princess, 13.

RAVENNA.

Read's Opera House (G. P. Reed, manager): May Homer Dramatic co. 7; good; good acting, fine costumes, and well pleased audience. On Friday evening, 11, Manager G. P. Reed kindly tendered the use of the house and the May Homer Dramatic co. presented Divorce, for the benefit of the families of Detective Halligan and Captain Hochs, the Cleveland police were so highly delighted by a gang of ruffians. A portion of the receipts, amounting to \$25, was forwarded to Chief of Police Schmitt of Cleveland.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Kara F. Kendall in A Pair of Kids 9-10; medium business. Mr. Kendall's creation of Kids Burton is unique, and he presents an exaggerated type of an old farmer in a pleasing manner. E. J. James, in a comedy, played a part of Biddy Bland prominent. Jennie Dunn was charming as "nervy," and also sang and danced nicely. Arthur Dunn, as Flip, was good, while his dancing was wonderfully executed. Restifort's Pathfinders, a very clever little child, is the only one in the co. worthy of notice. Mattie Vickers made her first appearance here on 17 and Jacques, and made a splendid impression. Her songs and dances were enthusiastically received. Charles Rogers' imitations of various actors were very clever. The play, though not very pretentious from a literary point of view, is bright and entertaining, and is a success of a novelty. Marie Prescott 17; Fred Bryson 18.

ST. LOUIS.

City Opera House (Roseman Gardner, manager): Hi Henry's Minstrels 10; good house; first-class performance. Hyers Sisters 12; Starr's Opera co. 21; week; James O'Neill 23.

LIMA.

Faust Opera House (George E. Rogers, manager): McCann's Opera co. produced Falke 8 to a splendid audience. The opera, though enjoyable, did not please as well as The Black House, presented by this co. early in the season. Charles Plunkett, Moustyjoy Walter, Francis Galliard, Harry McDonough, Kattie Chesnut and Alice Galliard renewed their former success. Francis and Alice Galliard's due in the second act was exquisitely sung. Restifort's Pathfinders, a very clever little child, is the only one in the co. worthy of notice. Mattie Vickers made her first appearance here on 17 and Jacques, and made a splendid impression. Her songs and dances were enthusiastically received. Charles Rogers' imitations of various actors were very clever. The play, though not very pretentious from a literary point of view, is bright and entertaining, and is a success of a novelty. Marie Prescott 17; Fred Bryson 18.

XENIA.

Opera House (J. A. Hurley, manager): Frank

Jones, supported by a good co., presented Hi Perkins 10; large audience. The Black Crook 12; fair-sized house; excellent. Abbey's Uncle Tom 13; in two performances 22; big business.

TOLLEDO.

Wheeler's Opera House (S. W. Brady, manager): Milton Nobles in Love and Law drew a fair house 7. Very money making. Mr. Brady, in a comedy, played a part of Biddy Bland prominent. Jennie Dunn was charming as "nervy," and also sang and danced nicely. Arthur Dunn, as Flip, was good, while his dancing was wonderfully executed. Restifort's Pathfinders, a very clever little child, is the only one in the co. worthy of notice. Mattie Vickers made her first appearance here on 17 and Jacques, and made a splendid impression. Her songs and dances were enthusiastically received. Charles Rogers' imitations of various actors were very clever. The play, though not very pretentious from a literary point of view, is bright and entertaining, and is a success of a novelty. Marie Prescott 17; Fred Bryson 18.

Opera House (W. W. McKee, manager): Robert Downing as the gladiator, Spartacus, played a fair house 7. With a frame of great strength, agile and muscular, he looks the part. A smaller man, waster in voice and physique, acting so better, would fail of success. The struggle in the arena with Melius and his men, which was a very interesting scene, was well acted. Henry Averling has been sufficiently praised in these and other columns. He does well—very well. Louis Aldrich in My Partner 12, for the third time in our city, filled the house.

Opera House (J. E. Van Lenna, manager): Jean Homer, in Lady Audley's Secret, 12; fair performance to light houses. Panorama, showing views of General Grant's travels under auspices of the O. A. R. 17. Wilbur's Dramatic co., week of 23.

MARION.

Music Hall (A. B. Johnston, manager): Restifort's Pathfinders 12; good business. Foster's Opera co. week of 14.

MANSFIELD.

Academy of Music (J. V. R. Skinner, manager): Baldwin's Theatre co. all week in Two Orphans, East Lynne, Dantes and Under the Gaslight. Crowded houses. Returns date in March.

MANSFIELD.

Opera House (Miller and Dineen, managers): Milton and Dollie Nobles in Love and Law had a good-sized audience 8. Mr. Noble's co. is a very good one and the play is interesting and enjoyable. A Night On 11; liberally patronized. A Bunch of Keys 12-13. Opera House (Miller and Dineen, managers): Milton and Dollie Nobles in Love and Law had a good-sized audience 8. Mr. Noble's co. is a very good one and the play is interesting and enjoyable. A Night On 11; liberally patronized. A Bunch of Keys 12-13.

JANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): A Bunch of Keys was given by the Sparks co. 9, and was greeted by a fair-sized audience. The fun was fast and furious, and the shift proved it had lost none of its popularity. The opera was fairly good. This week Tony Desler's revised edition of Humpty Dumpty. Week of 21, Dooling-Hanna co.

Academy of Music (E. J. Matson, manager): The Little Tycoon was more than well received by a good-sized audience, 10. Siberia drew good houses, 11-12.

Opera House (H. L. Wilson, manager): A. R. Wilbur's Dramatic co. played to full house week of 7.

City Opera House (E. M. Gates, manager): Madison Square Theatre co. in Private Secretary 7; fair house. The Kindergarten, with Stanley Macy, gave satisfaction to large audience 8-9.

Opera House (Standers and Wadsworth, managers): Madame Janish in Princess Andra; good and appreciative audience.

Barwell Hall (Henderson, manager): This place of amusement has been for some time, but will be occupied by the Agnes Wallace-Villa co. for a two nights engagement 10-11.

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Stark Avenue Theatre (C. W. Robinson, manager): Robert Downing as the gladiator, Spartacus, played a fair house 7. With a frame of great strength, agile and muscular, he looks the part. A smaller man, waster in voice and physique, acting so better, would fail of success. The struggle in the arena with Melius and his men, which was a very interesting scene, was well acted. Henry Averling has been sufficiently praised in these and other columns. He does well—very well. Louis Aldrich in My Partner 12, for the third time in our city, filled the house.

WARREN.

Library Hall (Wagner and Reis, managers): Amy Gordon Opera co. played week 7 to the capacity of the house. Cheap prices. Bunch of Keys, 23; Gilmore's Band, 24.

CARBONDALE.

New Opera House (J. O'Hara, manager): Cattle King 12; crowded house. Sautelle Comedy co. week of 14.

LANCASTER.

Refuge Opera House (S. Yecker, proprietor): The Rose Lark co., which was refused permission by Manager Haddock, of the King Street Opera House, to open its new house Jan. 31, on account of incompetency, opened 7, and played a fairly good presentation of The Colleen Bawn to a large audience. James O'Neill drew a large house 12. A variety of (local talent) attracted a large house 12. Bunch of Keys 12-13.

Opera House (Miller and Dineen, managers): Milton and Dollie Nobles in Love and Law had a good-sized audience 8. Mr. Noble's co. is a very good one and the play is interesting and enjoyable. A Night On 11; liberally patronized. A Bunch of Keys 12-13.

READING.

Academy of Music (J. M. Miehler, manager): The oratorio of Elijah, with Miss Jack, Mrs. Anderson and Misses Mockridge and Stoddard, of the National Opera co., the Germania Orchestra of Philadelphia, and the Reading Choral Society, was presented to 12,000 persons. The receipts 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

TITUSVILLE.

Opera House (Emery and Lahn, managers): Floy Crowell had fair attendance week of 7. Marie Prescott 12.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): Mrs. Fry's Concert co. to a fair sized and slated audience 9. Oliver Wren's Rip Van Winkle to small business 9.

FRANKLIN.

Opera House (D. D. Grant, manager): Sol Smith Russell and a good co. appeared in Pa. 14. Fair and appreciative audience. The co. as a whole is good and gave general satisfaction. Black Hammer co. 19. Floy Crowell 21, week.

ALTOONA.

Opera House (Marriott and Kridler, managers): Stark's Opera co. played 2, week; Olivette, Mascotte, Chimes of Normandy, Mikado, The Golden Hen, The Baron and Billie Taylor to packed houses, giving only fair satisfaction. Cheap prices. Louisie Givory 14, week.

WILKESBARRE.

Music Hall H. Burghard, manager: A Tin Soldier 7, with only Powers of the original co. to make the play go. Consequently it was not much of a success. Business fair. Bandit 17; good house.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): A Tin Soldier 8; small house. Ben Maginley in May Blossom 10; fair business. Cattle King 12, matinee, and Bandit King evening 17; good houses.

NEWCASTLE.

Park Opera House (E. M. Richardson, manager): Panorama of Grant's Trip Around the World 10; small house; weather bad. St. Patrick 18.

Opera House (W. F. Loftis, manager): My Partner 18. The acting was fine throughout, notwithstanding that the audience sat all night in darkness during second, third and fourth acts, caused by an accident at the gasworks. Milton and Dollie Nobles 17.

OIL CITY.

Opera House (Kane and Rogers, managers): Sol Smith Russell and good support in Pa. 8; large house. Mr. Russell is a great favorite here and always gives satisfaction. The present managers (K. and R.) are bringing a higher class of attractions than ever known before, and our people are appreciating this action by their attendance.

RHODE ISLAND.

Providence. Low's Grand Opera House (W. H. Low, proprietor): First four nights of last week M. B. Curtis in Caught in a Corner; very small audience. Nothing booked until 11, when Hazel Kirke will open for three nights.

Providence Opera House (Robert Morrow, manager): Tony Hart and co. opened 14 for the week in Donnybrook. Last week's Elsie Kellier in Woman against Woman, gave evidence that they were a much stronger co. The place was well staged and finely presented, but failed to draw. I was surprised at this. Week of 21, Peck's Bad Boy, three nights, and Aphrodite rest of the week.

Theatre Comique: Little Hall's Burlesque co. and Fannie Bloodgood's Comedy co. are here this week, and will be seen in Lydia Thompson's burlesque of Oxyglen. The attraction last week were the best of the season, and full houses the result.

Westminster: This popular place draws thousands every day. New attractions are being presented every week. Manager Bingham soon goes to Europe in quest of novelties.

WESTLEY.

Opera House (C. B. Bliven, manager): W. J. Mack's Comedy co. in A Tin Box 10-11; good attendance; poor play; poor co.

South Carolina. Charleston. Academy of Music (Will T. Keogh, manager): Janish, fairly supported, drew large houses 7, 8, in Princess Andra and Violet. Leo Cooper made a capital manager of police. Out Williams appeared 12 in Oh, What a Night! and Capt. Miehler; good houses.

TENNESSEE.

Nashville. The Wright-Pickens Concert co. appeared 7 at the New Music to attract the worst house of the season. This was owing to the co. being unknown here and to strong attractions elsewhere. Their programme and the rendition of same were both good and deserved better patronage. Messrs. Wright and Pickens each gave evidence that they were a much stronger co. Miss Meredith created a most favorable impression as a vocalist. C. K. Gardner's co. presented Only a Farmer's Daughter 8-9; small houses. This same play was seen here two seasons ago by much stronger co. Lotta opened in 10 Nittich to a large house. 10-11, (11) she appeared as Little Nell to a crowded house. The sale of seats for Nittich, which is a draw for the matinee to-morrow (Saturday) evening, indicates a gain, while there is a sale for The Detective Saturday night. The Masonic is closed 14-16. T. J. Farron in his Soap Bubble 17-19.

Florida Moore 7-9, return engagement in a Bunch of Keys at the Grand Opera House. Moderate business only. The piece, however, was well presented. Lily Clay's co. appeared 12 in Adamless Eden. Full house. Dapers closed 14. Adelaide Moore 17-19.

Broad Street Amusement Hall: The Mendelssohn Quintette Club 17.

The Museum: Seems to have come to stay. The management are happy over the crowds that call every day and night. They say they have between 10,000 and 12,000 people in the building while this week the number has increased perceptibly. The line of attractions last week was very creditable.

Items: The Wright-Pickens Concert co. stranded here and had business at the case of Paul Minnie, advance agent, arrived Tuesday morning from Greenville, S. C., where, on Sunday night, he says he received a telegram from Charles W. Wright, advising him that the Wright-Pickens were to be in the city and his wife, accompanied by Mr. Minnie, left on Tuesday night. At the same time Lucille Meredith left for New York. She was paid in full, including railroad fare. Monte Pickens went from here to Athens, Ga.—Florida Moore disbanded her Bunch of Keys co. here Wednesday night. This action, she says, results from the publication, Tuesday morning last, of sensational and damaging reports about herself and one E. L. Bloom, who arrived here Sunday last as advance agent for Adelaide Moore. Miss Moore and Mr. Bloom left for Louisville where, they say, they will enter into \$50,000 damages each against the Courier-Journal. They say they will go to Cincinnati and begin suit against the Courier-Journal, after which they will visit Memphis and begin legal proceedings against the Appeal and the Times. All the members of the co. left with the exception of Mr. Wright, who is in Memphis and Mr. Koss, who were dismissed Monday night.

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FAIRY DANCE: New Orleans 7, two weeks, Mobile, Ala., 21, Montgomery 22, Salem 23, Birmingham 24, Chattanooga, Tenn., 25, Knoxville 26, Atlanta, Ga., 27-9.

FLORENCE (Mr. & Mrs. W. J.): Cleveland 14, week, Baltimore 15, week, Washington March 7, week, Brooklyn 14, week, Philadelphia 21, week.

FLORENCE BIRLEY: Haverhill, Mass., 17, Lowell 18, Quincy, Ill., 19, Springfield 20-2, Decatur 21, Jacksonville 22, Lincoln 23, Streator 24, Ottawa 25.

FRANK HARRIS: Indianapolis 21, week.

FRANK HARRIS: Fort Wayne, Ind., 17, Lima, O., 18, Piquette 19, Cincinnati 21, week, Philadelphia 21, week, Fort Crowell, Meadville, Pa., 14, week, Franklin 21, week.

FRANK FRAYNE: Baltimore 14, week, Albany 21, week, Troy 22, week, Syracuse March 7, week, Rochester 14, week, Buffalo 21, week.

FRANK S. DAVIDSON: Meadville, W. Va., 21, Fairmont 22, Clarksburg 23, Buchanan 24, Weston 25-6.

FRANK BISHOP: Pittsburgh 14, week.

FLORENCE BISHOP: New York, 17, Knoxville, Tenn., 18, Dalton, Ga., 19-2, Cleveland, Tenn., 23-4, Marietta 25-6, Nashville 26-March 1-2.

FANNY MOUNTCASTLE: Wellsburg, W. Va., 17-19, Urichville, O., 20, San Francisco 7, six weeks.

GEORGE DAVIES: St. Paul 17-19, Chicago 21, week, Genesee Ward: St. Paul 17-19, Chicago 21, week.

GUS WILLIAMS: Charlotte, N. C., 17, Wilmington 18, Goldsboro 19, Richmond, Va., 21-3, Norfolk 24, Pa., 24, Lancaster 25.

GEORGE MORTON: Brooklyn 14, week, Paterson, N. J., 21, week.

GEORGE C. MILN: Chicago 21, week.

GRACE UNGER: Co. Great Bend, Kan., 14, week.

GRACE EARLE CO.: Pass, Ill., 14, week.

HENRY DAVY: N. Y. City 7, four weeks.

HENRY A. DIXIE: Pittsburgh 14, week, Cincinnati 21, week, Chicago 28.

HOODMAN BLIND CO. (Haworth): Boston 7, two weeks, Baltimore 21, week, Washington 28, week, Philadelphia March 7, week.

HOODMAN BLIND CO. (Haworth): Cincinnati 14, week, Chicago 21, week.

HELP BY THE KERRY CO.: Toledo, O., 17, Springfield 18, Dayton 19, Louisville 21, week.

HENRY'S CO.: Milwaukee 14, week.

HOMER CO.: Wheeling, W. Va., 21-3, Columbus, O., 24, week.

HARZ KIRK CO. (Coley): Boston 14, week, Providence 21, week.

HARRY WEBER: New Orleans 21, week.

HARRY LINDLEY: Piquette, N. C., 14, week.

HELEN ADEL: Burlington, Vt., 14, week, Taunton, Mass., 28, week.

HARDY-VOX LEE CO.: Tiffin, O., 16-17, Mansfield 18-19, Columbus 20, New York 21, week, Springfield 22, Belmar 23, Wheeling, W. Va., 7, week.

HOOP OF GOLD CO.: Beaver Falls, Pa., 14, week, Springfield, Mass., 21, week, Utica, N. Y., 28, week.

HUTCHINSON: New Orleans 14, week.

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IDA LEWIS: Philadelphia 14, week.

IRVING TAYLOR: Harrison, Ind., 14, week.

IVY LEAF CO.: Boston 14, week, Worcester 21-22, Westfield 23-4, Pittsfield 25-6.

JOHN T. RAYMOND: Savannah, Ga., 16-17, Jacksonville, Fla., 18-19, Macon, Ga., 20, Columbus 21, Montgomery 22, Pensacola, Fla., 24, Mobile, Ala., 25-6, New Orleans 27, week.

JOSEPH MURPHY: Toledo, O., 18-19, E. Saratoga, Mich., 20, Bay City 21, Grand Rapids 23, Kalamazoo 24, Battle Creek 25, Fort Thomas 26, London, Ont., 28, Chatham March 3, St. Louis 4, St. Catherine 5, James O'Neill Brooklyn 14, week, N. Y. City 21, week, Scranton 21, week, Philadelphia March 1, Dayton 2-3, Indianapolis 4-5, St. Louis 7, week, St. Paul 14-16, Minneapolis 17-18.

J. K. EMMET: Albany 14, week, N. Y. City 21, six weeks.

JANE COOMBS: Richmond, Ind., 14-20.

J. J. DOWLING: Syracuse 14, week, Rochester 21, week, Buffalo 28, week, Montreal March 7, week.

JENNIE CALDER: Dayton, O., 17, week, Cincinnati 21, week, B. Polk: Dallas, Tex., 16-17, Shreveport 22, Texas 23, Little Rock 24, Cairo 25, Paducah, Ky., 26, Henderson 27.

JARVIS SECTION CO.: Baltimore 14, week, Washington 21, week.

JAMES OWEN O'CONNOR: Opelika, Ala., 18-19, Mount Airy 20, week, Columbus, Ga., 28-March 1-2.

J. H. KEANE: Milwaukee 14, week.

KATE PUTNAM: N. Platte, Neb., 17, Central City 18, Aurora 19, York 20, Seward 21, Columbus 23.

KATE CLAXTON: Austin, Tex., 16-17, Waco 18, Fort Worth 19, Dallas 21-21, Sherman 23, Paris 24, Carversville 25, Denison 26.

KATE CASTLETON: Lincoln, Neb., 17, Omaha 18-19, Council Bluffs, Ia., 21, Sioux City 23, Cedar Rapids 23, Iowa City 24, Des Moines 25-6.

KATE FORTYTH: Cincinnati 14, week, Springfield, O., 18-19, Columbus 23-24, Wheeling 25-26, Philadelphia 28, week.

KITTIE RHODES: Philadelphia 14, week, Bridgeton, N. J., 21, week, Salem 28, week.

KIRKPATRICK'S BLACK CROOK: N. Y. City 14, week, KIRKPATRICK'S BLACK CROOK: Detroit 14, week, Toledo 21-23, Philadelphia 28, week.

KINDERGARTEN: Canandaigua, N. Y., 17, Newark 18, Lyons 19, Syracuse 21, week, Rochester 28, week.

LILLIAN OLCOTT: Chicago 14, week, St. Louis 21, week.

LOUIS JAMES: Augusta, Ga., 17, Savannah 18-19, New Orleans 21, two weeks, Selma, Ala., March 7, Montgomery 8, Atlanta 9-10, Birmingham 11-12.

LIZZIE RYAN: London, Ont., 18, Niagara Falls, N. Y., 19, New Haven, Ct., 21-22, Meriden 23, Hartford 24-6, New Britain 27.

LILLIAN LEWIS: Lacrosse, Wis., 14, week, Dubuque, Ia., 21, week, Winona 22, week.

LIGHTS OF LONDON CO.: N. Y. City 14, week, Reading, Pa., 21-22, Allentown 23.

LOUIS KIAL: Cleburne, Tex., 17, San Antonio 18-19, Louis 20, Chicago 21, week, Chicago 21, two weeks, St. Louis March 7, two weeks.

LOUISE POMEROY: Altoona, Pa., 14, week, Williamsport 21, week.

LAWRENCE BARRETT: Chicago 14, two weeks.

LESLIE AND RUSSELL: N. Y. City 21, week.

LITTLE'S WORLD CO.: Detroit 14, week, Omaha 21-23, Council Bluffs 24.

LOTTIE CHURCH: Kalamazoo, Mich., 14, week, Grand Rapids 21, week.

LITTLE NUGGET CO.: Birmingham 14, week, Rome, Ga., 21.

LOTTA: Topeka, Kan., 18-19, Colorado Springs, Col., 21, Pueblo 22-3, Leadville 24-6, Denver, 28, week.

LOUISE ARNOT: Roanoke, Va., 14, week.

LIZZIE MAY ULMER: Worcester, Mass., 18-19.

LEWIS BROTHERS: Utica, N. Y., 14, week.

MIDNIGHT MADDERN: Akron, O., 17, Wheeling, W. Va., 19, San Francisco March 7.

MRS. LANGFORD: Chicago, Jan. 31, three weeks.

MARGARET MATTHEW: Baltimore 21, week.

MARIE PARSONS: Lima, O., 17, Upper Sandusky 18-19, Milton Noble: Newcastle, Pa., 17, Cumberland, Md., 19, Wilmington, Del., 21, week, New York City March 7, week.

MRS. D. P. BOWERS: Jacksonville, Fla., 15-17, St. Augustine 18-19, Savannah 20-2, Charleston, S. C., 24-6, Chattanooga, Tenn., March 1, Nashville 5, Cairo, Ill., 7-8, Evansville, Ind., 9.

MARGUERITE FISH: St. Louis 14, week.

MCCORMICK-MILLER CO.: N. Y. City 14, two weeks.

MRS. JANAUSCHKE: Philadelphia 14, week, Norristown, Pa., 21, Allentown 22, Wilkesbarre 24, Pittston 25, Scranton 26, Cleveland 28.

MME. MODJESKA: Brooklyn 14, week, Washington 21, week, Baltimore 28, week.

MRS. JANIS: Richmond, Va., 16-19.

MAIN LINE CO.: Williamsburg 14, week, Jersey City 21, week, Troy 22-March 3, Utica 4-5, Brooklyn 7, week.

MAGGIE MITCHELL: Kansas City 17-19, St. Louis 21, week, Hannibal, Mo., 28, Quincy, Ill., March 1, Monmouth 4, Ottumwa 3, Streator 4, Peoria 5, Chicago 7, week.

MAY BLOSSOM CO.: Columbus, O., 14, week, Dayton 21, Piquette 22, Marion 23, Tiffin 24, Sandusky 25.

MAUDE FORTESCUE: Baltimore 14, week, Brooklyn 21, week, Detroit 28-March 4, Cleveland 3-5.

MURPHY-RICE CO.: Detroit 21, week.

MURRAY AND MURPHY: Woonsocket, R. I., 17, Milford, Mass., 18, Marlboro 18, Framingham 21, Walpole, N. H., 22, Attleboro 23, N. Attleboro 24, Taunton 25, New Bedford 26, Plymouth 28, Fall River, March 1, Pawtucket, R. I., 2, Westerly 3, Norwich, Ct., 4, Bristol 5, Winted 6.

MCDOWELL COMEDY CO.: Buffalo 17-19.

MICHAEL STROGOFF: Denver 14, week, Kansas City 21, week, Chicago 28.

MATTIE VICKERS: Toledo 14, week, Erie, Pa., 21-23, Wheeling, W. Va., 24-6, Baltimore March 7.

MAUDE BANKS: Reading, Pa., 14, week, Easton 21, week, Harrisburg 28, week.

MAUDE GRANGER: Chicago 14, week.

MAY HOMER CO.: Alliance, O., 14, week, Canton 21, week.

MCKEE RANKIN: N. Y. City 14, week.

MYRA GOODWIN: St. Louis 21, week.

MR. AND MRS. GEORGE S. KNIGHT: Ann Arbor, Mich., 21.

MARTHA WREN CO.: Dayton, O., 14, week.

MOORE-VIVIAN CO.: Amsterdam, N. Y., 17-19.

M. B. CURTIS: Waltham, Mass., 19, Lawrence 21, Lowell 22, Manchester, N. H., 23, Haverhill, Mass., 24, Chelsea 25.

MOTTA GOODRICH: Paterson, N. J., 28, week.

MORRIS CO.: Turberville, Mass., 14, week.

MAGGIE HARBOLD: Shenandoah, Pa., 17-19, Pottsville 20, week, Reading 21, week.

NEIL BUCHAN: Amsterdam, N. Y., 17, Troy 28-29, Rochester 21, week, Cleveland 28, week.

N. S. WOOD: Wheeling, W. Va., 14, week, Baltimore 21, week, Washington 21, week, Pittsburgh March 7, week, Cleveland 14, week, Cincinnati 21, week.

N. C. GOODWIN: N. Y. City 28-29-March 1, week.

NIGHT OFF CO.: Columbus, O., 17-19, Zanesville 21, Wheeling, W. Va., 22, Alliance 23, Canton 24, Wadsworth 25.

NEWTON BERRY: Philadelphia 14, week, Carlisle, Pa., 21, Wheeling, W. Va., 22, Baltimore 23, 24, Springfield 25-6, Louisville 26, week, Cincinnati March 7, week.

NOBURY AND GLADSTONE'S METROPOLITAN: Baldwinville, N. Y., 14, week, Tully 21, week, Franklin 28, week.

ONLY A FARMER'S DAUGHTER CO.: New Orleans 21, week, Natchez, Miss., 22, Vicksburg March 1, Vann City 4, Jefferson 3, Grenada 4.

ON THE STAGE CO.: Canton, O., 17, Waco 28, Ft. Wayne, Ind., 19, Chicago 21, week, March 7, week, Chicago 21, week, March 7, week, Little Rock 19, Memphis 20, Nashville 21-2, Chattanooga 23, Knoxville March 1, Lexington, Ky., 2, Louisville 3-5, St. Louis 6, week.

ONE OF THE SEVENTY: New Haven 17-19, Toledo 21, week.

ON THE RIO GRANDE CO.: Cleveland 14, week, Chicago 21, two weeks.

PAULINE MARKHAM: Grand Rapids, Mich., 14, week, Chicago 21, week, Dayton March 7, week.

PEWATY SECRETARY CO.: Philadelphia 14, two weeks.

PARSON MATCH CO.: St. Louis 14, week, Chicago 21, week, Canton, Ia., 27-4.

PATTY ROSE: Kearney 19-20, Grand Island 21, Fremont 22, Coon 23, Ottumwa 24, Mt. Pleasant 25, Des Moines 26, Chicago 28, week.

PECK'S BAD BOY CO.: Providence 21-3.

PARSON'S SLAVE CO.: Buffalo 14, week, Montreal 21, week.

POWERS CAPER CO.: Louisville 21, week.

P. F. BAKER: Louisville 14, week, Hamilton, O., 21, Dayton 22, Middletown 23, Springfield 24, Urbana 25, Lima 26, Findlay 27, Tiffin March 3, Norwalk 4, Sandusky 5, Akron 7, Canton 8, Newark 9, Chillicothe 10, Lancaster 11.

PLANTER'S WIFE CO.: Newark 14, week, N. Y. City 21, week, Pittsburgh 28, week.

R. H. MANTLE: Baltimore 14, week, Orange, N. J., 21, week.

RUSA: Macon, Ga., 17, Atlanta 18-19, Montgomery Ala., 21, Mobile 22, Pensacola, Fla., 23, Birmingham 24, Jackson, Miss., 25, Vicksburg 26, Selma, Ala., 28, Birmingham March 1-2.

RICHARD MANSFIELD: Philadelphia 14, week, N. Y. City 21.

ROBERT DOWLING (Gladstone): Erie, Pa., 17, Bradford 18-19, N. Y. City 21, week.

ROBINSON AND CRANE: Houston, Tex., 17, Austin 18-19, Waco 21-2, Ft. Worth 24-4, Dallas 25-6, Little Rock, 28-March 1, Memphis 2-5.

ROBERTA GROSS CO.: Philadelphia 14, two weeks.

RAG BARY CO.: Cleveland 17-19, Philadelphia 21, week.

REDMUND-BARRY CO.: Biddleford, Me., 17, Salem, Mass., 18, Nauch 19, Ipswich 21, Portland, Me., 22-3, Rochester, N. H., 24, Manchester 25, Nashua 26, Concord 27, Keene 28, Dover 29, Portsmouth 30, New Brunswick 31, Concord 32, Dover 33, Portsmouth 34, New Brunswick 35, Concord 36, Dover 37, Portsmouth 38, New Brunswick 39, Concord 40, Dover 41, Portsmouth 42, New Brunswick 43, Concord 44, Dover 45, Portsmouth 46, New Brunswick 47, Concord 48, Dover 49, Portsmouth 50, New Brunswick 51, Concord 52, Dover 53, Portsmouth 54, New Brunswick 55, Concord 56, Dover 57, Portsmouth 58, New Brunswick 59, Concord 60, Dover 61, Portsmouth 62, New Brunswick 63, Concord 64, Dover 65, Portsmouth 66, New Brunswick 67, Concord 68, Dover 69, Portsmouth 70, New Brunswick 71, Concord 72, Dover 73, Portsmouth 74, New Brunswick 75, Concord 76, Dover 77, Portsmouth 78, New Brunswick 79, Concord 80, Dover 81, Portsmouth 82, New Brunswick 83, Concord 84, Dover 85, Portsmouth 86, New Brunswick 87, Concord 88, Dover 89, Portsmouth 90, New Brunswick 91, Concord 92, Dover 93, Portsmouth 94, New Brunswick 95, Concord 96, Dover 97, 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| Amount Subscribed, | - | \$3,838 60 |
| Surplus, | - - - - - | 1,338.60 |

In sending the above contribution Manager Harrison writes that:

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| <i>Under the Gaslight Company:</i> | |
| Ada Hoshell..... | 1 03 |
| Ester Lyon..... | 1 03 |
| Bad Actor..... | 1 00 |
| <i>Minnie Maddern Company:</i> | |
| Arthur Miller..... | 5 00 |
| William Moore..... | |

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|--------------------------|------|
| Harry A. Wagner..... | 1 00 |
| Charles W. Swain..... | 1 03 |
| De Lora King..... | 1 00 |
| Miss H. Irving..... | 9 93 |
| Miss J. Stoffer..... | 1 03 |
| E. M. Dasher..... | 1 00 |
| <i>Pantasma Company:</i> | |
| Kate Brown..... | 2 00 |

associates, kuru for their generosity, prudence and practical wisdom. Even now the English society, of which Henry is a living and sensible member, is somewhat shocked at the way players are treated. But the sympathy and instant aid that is extendable to the unfortunate members of the profession, come from where they may. Not later than last week an actress who had been under the care of the Fund for the Blind was aided with passage to the Cape Colony, and she might seek an assured restoration to health. These unheralded deeds of kindness have prevailed with the profession, and no longer is there an unwilling heart in the growing work. Six months ago a girl, the merriest of sprites, whose stage life was mainly the

laid away rest, with every token of kinship by the actors. A new spirit of kindness to their kind had come into the life. Daily Murdoch was the second on the list. The next day the actor was in the audience. Romancer gathers quickly about the resting-place of a player dead. The mute remonstrances against world-uncertainty and the evidences of honest endeavor in life grow apacely on the white headstones spring up one by one. Peace is the ensign there, and blight or victory teaches its lessons. The managers of the Fund have discovered that there are sure resources of revenue. For the growing number of the white headstones the need of mere charity. Successful and popular actors, volunteering their services, have not failed in recent years to give time and sure income. As a part of the work of the cause has been to get the members of the profession, so that the recent matinee of Jim the Penman at the Madison Square Theatre was the first of the series. The managers of the Fund have attempted to do better than anything at a time, or the building of an Actors' Exchange and a permanent club house (see note on page 10) the present structure of the Fund is the one that has been chosen, and that the work of the Fund was to be done.

AN ACCIDENTAL SIMILARITY.
MADISON SQUARE THEATRE.
NEW YORK CITY, February 14, 1887.
Editor New York Mirror:
DEAR SIR:—In your issue of the 12th inst. I noticed Mr. Dan Sully, in speaking of his new play, "A Family Affair," says: "The story deals with a sister and brother, Irish people, marrying a German brother and sister."
I am at work on a play (the scenario of which has been submitted to, and approved of, by the manager of a well-known combination) to be produced next season, if suitably worked out. In this play there is a similar

Of course, this similarity of ideas is quite accidental. I learned under the impression that Sully does not know me, and I do not know Mr. Sully. I am not at all of the point of view that the Irishman has, and I am not at all of the point of view of these facts to prevent future misapprehensions.

Sincerely yours,
HENRY MARDEN PITT.

OFFICIAL DEADHEADS.

Editor New York Mirror. CHELSEA, Mass., Feb. 14, 1887.

DEAR SIR:—Last week, while playing in Lynn, I found that on an average ten Councilmen, policemen and watchmen favored us with their presence each evening. To inspect this "army" in the streets and to add to the regular house police. By that section of the Lynn City Ordinance which I enclose, any comparable Lynn may be honored at any time with an honor guard unit.

To inspect this "army" in the streets and to add to the deadheads by vote of the City Council I don't know how many Councilmen or policemen there are in Lynn that there are several. Any man can walk up to a man and say to him, "You are a deadhead," and he will be in and enjoy himself; and if one of these men is subject to identify himself, his answer is to point themselves out.

Mayo & Crockett Co.

MR. JAMES L. CARHART.
First Old Men.
With Madame Modjeska, season : 188-7

MR. CORNELIUS MATHEWS.
Dramatic Author.
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NELLIE A. BROWN. Grand Lyceum Entertain-
ment. Address care Star Lyceum Bureau, Tri-
um Building, New York.

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Mrs. A. S. MORGAN, 251 S. 8th street.

RICHARD FAIRCHILD.
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THEO. BENDIX. Composer and Musical Director
At Liberty.
Address 2240 Fitzwater street, Philadelphia.

W. H. RIEGER.
Tenor.

London News and Gossip.

LONDON, Feb. 3.

The storm and stress of undue worry and anxiety prevented me last week from having the pleasure of gossiping with Mirror readers. The subject I had chosen for that letter that was to have been, was the production at the Savoy of Gilbert and Sullivan's new opera, with the blood-curdling name of Ruddygore. The production had been preceded by considerable talk and much bold advertisement, the latter being supplied gratuitously by newspapers anxious to make a splash with any little details or crumbs thereof let fall from the preparations of the banquet then being prepared at the (D'Oyly) Carte. My inability to notice Ruddygore last week, however, important event as it was, was not so serious as might at first appear. Firstly, because THE MIRROR was (thanks to its faithful Gaiwain) able to give full details of the story at least two months ago. Secondly, because, as Americans have already doubtless noticed from the cablegrams, there was little or nothing to alter in, or add to, THE MIRROR's advance sketch. Only the title was an item of news, and that was kept dark until the last day or so. Thirdly, because, as it fell out, Ruddygore was anything but a success on the first-night.

Yes, irreverent as it may seem to say so, the great Gilbert (the First Librettist of this age) came a bit of a cropper, especially in his last act, the crux of all playwrights. The first act had a good deal of Gilbert's best manner in it, especially in the songs; but during the ultra-supernatural second act, where the eight Murgatroyd Baronets' ghosts come to life and marry the chorus of Bridesmaids, much hissing arose—a strange sound for a Savoy first-night. Some good-natured friends and meddlers sent letters to the papers a day or two afterward to point out that the hissing was directed only at Lord Randolph Churchill, who sat in the stalls with his pretty American wife. This excuse, however, was childish. Even the most ardent admirers of Gilbert's great ability (among whom I count myself) could not but see that this second act was forced and labored, while a good deal of it was, strange to say, in anything but good taste. Worse, it was not new. Take the duet between the reformed Wicked Baronet, Sir Despard Murgatroyd and the Sobered-down-Mad Margaree (respectively played by Rutland Barrington and Jessie Bond). This was but a replica of an old time Dancing Quakers' duet which used to be done in the music-halls by J. H. Ryley and Marie Barnum. But why pursue the theme of the defects of Ruddygore? Sufficient to say that Gilbert seems to have known what the hissing was directed at, for he at once set to work to strengthen the very parts of the second act that were in progress when the hissing occurred. Like the shrewd, sensible man he is, he soon let a lot of the stuff go by the board. Among other things he took good care to cut out the business where the ghosts of the Murgatroyd ancestors come to life and marry the Bridesmaids' choristers. And so, what with these and other judicious alterations, Ruddygore, although still, in many respects, inferior to its predecessor, THE MIKADO, is considerably improved.

As you have doubtless heard ere now, Sir Arthur Sullivan is heard at his finest in Ruddygore, especially in the scene where the ancestors step out of their frames and moan a melodramatic graveyard dirge, led by the late Sir Roderic, the twenty-first baronet. In this scene, which is at first pitch dark, Sir A. led the orchestra by means of a tiny electric light on the tip of his baton, and the effect was most weird. There were other surprises in the piece besides the unexpected weakness of W. S. G. at a critical point. Grossmith, who, as the timorous Robin Oakapple, had a really fine part, failed to infuse any character into it; perhaps because he wasn't well. Anyhow, the poor fellow has been out of the bill over a week by reason of a serious attack of inflammation of the lungs, and his part is being played by a Mr. Henri, and played well, too, if all I hear be true. Moreover, on the first-night one of the biggest hits in the acting way was made by Durward Lely, the original Nanki-Pooh, as the tenor sailor, Richard, whose heart always calls him "Dick," 'cos it has known him since he was a baby. This hit was indeed surprising, for few ever charged Lely previously with being able to act, while there were some who even denied his ability to sing properly. Not only, however, did he act well, but his good old English sailor's hornpipe was uproariously encored again and again. The hit of the piece, however, was made by Richard Temple (the original Mikado) as First Ghost, otherwise Sir Roderic, whose one solo is again the absolute best thing in the piece. Here are a couple of verses of it:

When the night wind howls in the chimney cowl, and the bat is the moonlight flies,
And ivory clouds like funeral shrouds sail over the midnight skies,
When the footpads quail at the night-bird's wail, and the black dogs bay the moon,
Then is the Spectre's holiday! Then is the Ghost's high noon!

Chorus: Hal! hal! Then is the Ghost's high noon.

As the sob of the breeze sweeps over the trees, and the mist lies low on the fen,
From grey tombstones are gathered the bones that once were women and men,
And away they go, with a moan and a howl, to the revel that ends on a woe,
For cuckoo limits our holiday—the dead of the night's high noon.

Chorus: Hal! hal! etc.

The dream of Ruddygore are simple ges-

geous, and cost no end of money. And not only so, but some hundreds of pounds' worth of costumes already prepared for the piece had to be cast aside because they were found to be identical with those worn in the last act of Monte Cristo Junior at the Gaiety. This burlesque melodrama, by the bye, is still drawing splendid houses. Nellie Farren has just presented Billie Barlow with a handsome bracelet for so cleverly and promptly taking her (Nellie's) place as Edmond Dantes, a week or two ago, when Miss Farren's mother died suddenly. The lessons in La Politesse given by Rouge-et-Noir (otherwise Fred Leslie) to his son De Villotier (otherwise E. J. Lonnen) nightly cause screams of laughter, and are already having a marked effect on the manners of our gilded youth.

Anything which falls from Pinero's pen in these latter days is sure to be somewhat important. Hence considerable interest was manifested in the production of his third consecutive three-act farce at the Court last Thursday night. In spite of a terrible fog which early in the evening hung over the greater part of London, a numerous audience turned up to sample the new play, which is called Dandy Dick. Dandy Dick is the name of a race horse which is owned partly by a sporting Baronet and partly by a sporting widow, who trained the animal in question. The chief part of the plot turns upon the fact that the trainer-widow has a pious brother, the Dean of St. Marvells, who, having promised, while he is stone broke, to give a thousand pounds toward the restoration of the spire of the local cathedral, is tempted into putting "a pair of ponies" (that is, about \$250) on Dandy Dick for a forthcoming race, in order to try to win the money for the spire. The horse, owing to a fire breaking out, is brought to the Dean's stables the night before the race, and the Very Reverend, fearing the animal has caught a chill, mixes a bolus for it, in order to give the horse (and consequently the spire) a better chance next day. The Dean's butler, however, having backed another horse, secretly puts strychnine into the bolus, and the Dean is arrested and taken to the local lock up just as he is about to dose "Dick!" This arrest and the many dodges tried by the Dean to escape punishment give rise to no end of amusing complications before peace and harmony are finally restored.

The dialogue, like most that Pinero gives off, is exceedingly quaint and epigrammatic, although not in the best taste. I cannot, however, entirely praise either the construction of the piece or its characterization. The Dean (cleverly played by John Clayton) is a contradictory character, and owing to his indulging in considerably more equivocations and lies than are necessary even in farcical pieces, he often appears contemptible when the author and the actor evidently intend him to be otherwise. The Dean's daughters and their foolish and selfish lovers are also characters unworthy of the true Pineronian form. The best drawn parts are the butler, Blore; the constable, Topping, and his eight weeks' bride Hannah, formerly cook at the Deanery. These were splendidly acted respectively by Arthur Cecil, Laura Linden and W. H. Denny, who was in New York awhile ago. Mrs. John Wood came out strong as the sporting widow, who smokes, talks a jargon of turf-slang, wears semi-male garments, and races under a male name, like our Duchess of Montrose, alias "Mr. Manton." You will readily imagine that this is the sort of part Mrs. W. would revel in. The piece was received with roars of laughter, and will doubtless find favor at the Court, especially among the racing division. Whether it will suit American audiences I rather doubt, especially as I hear The Schoolmistress has not fixed with you; which is strange. Anyhow, if Dandy Dick is served up in your nation, it would perhaps be well to turn all the racing business into trotting, by way of local color.

A contemporary of yours recently stated, I find, that Edgar Bruce attributes his failure to the production of The Great Pink Pearl at the Prince's. This is hardly fair to the piece, which was regarded here by all competent judges to be the best and most ingenious comedy seen on our stage for many years. When it was first tried at an Olympic matinee, with George Giddens, Marius, Charles Groves and Miss Compton in the principal parts, it went like wildfire. When Bruce took the piece on, he first put E. W. Garden (the Adelphi low comedian) into Giddens' part, the distracted journalist and mock American millionaire, Antony Sheen. But Garden, clever actor as he is, was too slow, and later Bruce insisted on playing the part himself, and was ever so much worse than Garden. In fact, he couldn't touch it at all. He had just the same cast in other respects as at the matinee, but his own acting of the part on which everything depended let the piece down, and it never caught on. Given a Sheen as good as Giddens, the Pearl ought to have been safe for a two years' run. I feel sure when R. C. Carton and Cecil Raleigh, the authors, bring the piece to the New York Lyceum in October next, you will agree with me as to its intrinsic merits.

There has been much matineering and "special performance"-ing this week. Proceedings commenced as early as Monday at the Novello with a trial of an adaptation by

Hilda Hilton of Ouida's story, "Afternoon," under the name of Princess Carlo's Plot, and it commenced, so please you, at 9:40 P. M., a precedent which it is to be devoutly hoped will not be followed to any extent, or else the already long suffering dramatic critics will have to be up all night. There were three acts in this piece, and the waits were longer than the acts; one advantage of which was that more opportunities of seeing a man were afforded. There is not much plot in the piece beyond that contained in the title, but there is any amount of dialogue. Ouida is a rare trap in this respect. All sorts and conditions of playwrights, attracted by her fine speeches, have brought scissors and paste to bear upon her works, but rarely with satisfactory results. Princess Carlo's Plot is no exception to the rule, and its favorable reception on Monday was due rather to the actors than to the author. An English nobleman has married Claire, a peasant-girl, and being disgusted with her *gaucherie*, has after a year of married life, placed her in a convent to be educated. She objects and incontinently drowns herself—or is supposed to do so. Twenty years after she becomes famous as an artist, and her husband falls in love with her *de novo*. Princess Carlo, who was a fellow-boarder with Claire at the convent, is the medium of their bringing together, and her "plot" is to enable the wronged wife to revenge herself on her proud husband. Instead of which Claire falls in love with him again on her own account, and is only too ready to let bygones be bygones, when her identity is disclosed, and so all's well that ends well. Louise Moodie, though scarcely looking the part of Claire, played it splendidly, and Minnie Bell, one of our best and brightest character actresses, was sufficiently vivacious as Princess Carlo. Dolores Drummond gave an admirable study, in broken English, of an Italian Marchesa. The men were tolerable, but will not endure mention.

The other shows included a matinee given at the Criterion on Tuesday by Marie de Gray, when a drama, called After Long Years, was sprung upon us. This was written by Arthur Law from a story by Mrs. H. Purvis, and proved to be identical with H. Hamilton's Harvest, which lately failed so successfully in your city. Mr. Law took occasion to point out that this piece was written four years ago. Therefore I opine that Hamilton got hold of the novel, but in his hurry forgot to say so. After Long Years was admirably played all round, but there was no money in it. *An revoir*. GAWAIN.

H. R. Jacobs has been making overtures to the S. P. C. C. looking to the reappearance of Corinne in New York. Mr. Jacobs would like to have the Merriemakers open at his Third Avenue Theatre in May for an extended engagement. After her experiences in past years Jennie Kimball is timid about bringing her company to New York. She wants a written guarantee that Corinne will be permitted to play as well as appear. So far the guarantee is withheld, although Mr. Jenkins, of the Society, said he thought Corinne would not be interfered with if her support was composed entirely of adults. Miss Kimball does not look upon this as any inducement.

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Weeks of April 4 and 18, and May 16, open.

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I want good attractions, such as dramatic company with band, comic opera company and strong variety show; will play on sharing terms only, which will be liberal to all strong drawing acts. I have open time in January, February and March, and will book companies for the summer season or as late as the first of September, 1887. Would like to hear from all managers who are coming to Michigan the present season; also season of 1887-8. Mt. Clemens is on main line of G. T. R. R., twenty miles from Detroit. Companies can play here and at Port Huron, and make the best railroad connections for the Saginaw and other points. Managers will bear in mind that under this management Mt. Clemens will not be "showed to death." Not more than one company a week, and not more than two nights, will be booked. Address JOHN R. TRUFANT, Mt. Clemens, Mich.

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First Professional Students' Matinee (of season 1886-7) will be given in the Lyceum Theatre March 23, at 2.30 P. M., when Mrs. Foreman's adaptation of Moliere's Les Precieuses Ridicules (first time in America), scenes from Leah and Adrienne and The Cape Mail will be produced.

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